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DEVOTED TO ART IN THE HOUSEHOLD

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PHOTOGRAPHED BY F. HOLLYER, LONDON.

"SEA GULLS" AND "SHELLS." AFTER THE PAINTINGS BY THE LATE ALBERT MOORE.

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MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



NY one who a few years ago would have foretold the return, in our day, of the traditional American craze for spurious "old masters" would have been laughed to scorn. It might, indeed, have been supposed that the hard lesson that was taught some rich New Yorkers when, after a few years' proud possession, they sent to auction or otherwise tried to "realize on" their "Titians," "Da Vincis," "Correggios," and "Murillos," would not so soon have been forgotten. But one generation is not apt to learn from the follies of another, even if the other be only so recent as the generation immediately preceding it. Everybody knows everything about pictures to-day—or thinks he does. So we find that some of our wisest "art patrons" are just as much the dupes of the keen-witted dealers as their fathers and their grandfathers were before them. The chief difference is that now, reflecting the fashions of London and Paris, the rage is for "early English" and old Dutch and Flemish masters, while formerly it was for the Italian and Spanish schools.

BUT it cannot be said that the rage for such travesties as pass nowadays as "paintings by the early English masters" shows any improvement in the taste of the present generation of American picture-buyers. Their purchases have yet to stand the auction test. There has been no public sale here of any collection of such masterpieces up to now, and it is not easy to conceive of any one desiring to bring one about. But when, in the fulness of time, such an event does come off, it may be presumed that the sagacious auctioneer will not depend on his commissions on the sales to reimburse him for his expenses.

THERE is not much to be said in favor of the majority of the old Dutch and Flemish paintings that nowadays pass muster as masterpieces and bring some of the dealers extravagantly high returns as investments. But it is infinitely safer to buy these than the faded, or repainted, or otherwise worthless canvases credited to famous old English painters. Many a respectable canvas or panel of the old Dutch or Flemish schools may be picked up at auction in Paris for a couple of hundred francs, and, after it has reached its destined American buyer, even if it does not turn out to be actually a Rembrandt, or a Rubens, or a Franz Hals, the loss may not be absolute when the buyer tries to dispose of it. But it is not so with the anonymous rubbish collected in England from old inns and junk-shops, and brought over here bearing such names as Turner or Constable, Reynolds or Gainsborough, Romney or Hoppner, or maybe some of the small men of the Norwich group, who have been magnified into great masters. It may safely be said that there are no bargains to be had in old English paintings. As I have more than once pointed out, the picture market of England absorbs, usually at preposterously high prices, all the best paintings by her own artists, as well as an amazing quantity of the poor ones, both old and new. Almost without exception, old English pictures of any reasonable pretensions brought over here for sale have, for perfectly good reasons, already proved unsalable in England at any but nominal prices.

THERE was recently an exhibition at the Lotos Club of thirty paintings of "Old English and Other Early Paintings of the Continental Schools." Seven of the former were contributed by an English firm of picture-dealers from its agency in Fifth Avenue, and six from a firm from its agency in Montreal. Nothing could illustrate better the point I have just made. There were pictures by Turner, Constable, Etty, Morland, Cotman, Barker, Stark, and Nasmyth, and private owners contributed the names of Reynolds and Gainsborough and old Crome. Not one of these paintings, except the small Constable, "Dedham Mill," justly represented the man to whom it was credited. The Turner was a large and carefully elaborated view of "The Nore," possessing very respectable qualities, but without any of the

fire or spontaneity which gives the charm to his good work. The Nasmyth was niggling in treatment and poor in color; the Reynolds' were unimportant; the Gainsborough was hard to believe in. The "Judgment of Paris," by Etty, perhaps was fairly representative, but it is an atrociously bad picture. The gem of the exhibition was an exquisite little Franz Hals—"Man in Black." This and an excellent portrait of an old lady in white cap and ruff were lent by Sir William van Horne, of Montreal. Mr. C. Lambert lent several interesting old Dutch pictures, including the strongly painted portrait of Bartholomeus van Segwaert, by Paulus Moreelse. This picture, by the way, when imported a year or two ago, was detained in the Custom House on the ground that it was a Rembrandt, and ought to pay duty as such.

THE recent opening of the imposing new buildings of The Teachers' College is full of significance to those who have watched the progress of the manual training movement in its relation to the public schools. The term "manual training" is unfortunate, by the way, because it is generally understood to refer mainly to the amateur carpenter shop, whereas it should relate chiefly to free-hand drawing. The Teachers' College grants no certificates to those who have not passed a satisfactory examination in drawing; for it is rightly held that every teacher should be able to demonstrate simple propositions in regard to the laws of form and composition, by the aid of chalk and blackboard. The Art Amateur will have much to say on this subject later on. For the present I can only congratulate Mr. Spencer Trask, president of the Board of Managers, and Miss Grace Dodge, treasurer, for the valuable part they have played in bringing The Teachers' College to its present state of prosperity. This noble institution is as yet, however, only in its infancy.

THE death of Charles Jacque, the well-known French painter and etcher, has been followed by an auction of his pictures, studies and sketches, which is in progress at the present writing. From the handsomely illustrated catalogue which has been sent to me, and what I hear of the efforts of the Parisian dealers to "boom" the sale, I suppose that it will be a financial success. Artistically considered, the loss of the old gentleman cannot honestly be deplored. For the past fifteen years he painted very badly, giving most of his time to the manufacture of facsimiles of "antique furniture," in which enterprise he had invested a large part of his savings. He lost heavily by the venture. Most of his money was made by real-estate investments in Fontainebleau, where he had lived, as long ago as 1830, with Millet and Rousseau as companions. In those days, he did some charming work. I have hanging near me as I write an exquisite lithograph of a sheep scene by moonlight, drawn by him directly upon the stone. Many of Jacque's drawings have been reproduced in The Art Amateur from time to time, and surely no one has ever shown more life-like sheep.

THERE are indications that the Oriental rug auction-sale swindle will soon be in full swing for the coming winter. The few genuine "antiques," which will only be really sold when the reserve prices are reached, will be made to carry the poor modern rugs, chemically colored and otherwise treated to make them look old and silky. After the repeated warnings in My Note-Book, which have been widely copied by leading newspapers throughout the country, it may be hoped that fewer people will be imposed on than were last winter.

WHILE it is foolish to buy old paintings simply because they are old, as a matter of investment there is no little wisdom in buying good ones which have stood the test of time, especially those of the Dutch and Flemish schools. The market values of these are steadily increasing. But how will it be with some of the highest-priced modern paintings? Those by Meissonier, for instance. There is one, "Man Reading" (No. 201), lately bequeathed to The Metropolitan Museum of Art by Mrs. Elizabeth N. Coles. This little panel would have brought in Paris fully 80,000 francs a few years ago. But look at it now. Through much overworking on it by the artist, and retouching, it has grown very dark, and in a few years it will be difficult to make out the subject. How greatly the large Meissonier in the Museum has suffered is well known. "Everything is hard about it except the breastplates of the cuirassiers," Benjamin Constant was said to have remarked when the canvas

was first exhibited. But even he could hardly have foretold that the breastplates of the cuirassiers would get hard, too, and share in the general breaking up.

IT is easy to forgive a conscientious painter like Meissonier for the injury thus unwittingly wrought by him on the owners of his pictures. But what can be said in palliation of the reckless use of bitumen by Henner, whose beautiful "Mary Magdalen at the Tomb of Our Saviour," bequeathed barely a year ago to the Museum by Miss S. M. Hitchcock, is turning black where the deadly pigment has been used in the flesh shadows, and has become so absolutely in the background, which seems to have been brushed in wholly with bitumen, as the quickest way of converting a carefully finished copy of a studio model into a marketable picture. Let the visitor compare the lighting of this canvas with that of Manet's "Boy with a Sword," which hangs nearly opposite it. That, too, has a dark background, and the lighting is supposed to be similar to the Henner; but note the subtlety of Manet's shadows; they are not solid black.

THE following letter from Mr. Eastman Johnson, in relation to my remarks last month about the lack of good portraits of most of the Presidents of the United States, will be read with interest:

MY DEAR MR. MARKS: You are not quite correct with regard to there not being a single bust or portrait of Mr. Cleveland extant, and as you mention my name in your remarks on that subject in the last number of The Art Amateur, I feel at liberty to say that I have painted him twice, although you have not and few others have ever seen either.

The first portrait was as Governor of New York for the series that are in the Court House in Albany, and painted at Albany the week before his inauguration the first time as President, and in the midst of such excitement and intrusion as you can imagine incident to that moment. But it turned out as well, I think, as anything I do—a three-quarter figure, standing. The next was as President, after his term had expired, and for the White House, two or three years ago. He sat to me in my studio while living in New York, giving me plenty of time, and mounting my four stairs without a murmur. Both occasions are full of pleasant and interesting memories to me. It was not possible for me to show either of these portraits publicly. The last one I did have for a night at The Century Club. They went immediately to their ultimate and final seclusion.

The White House is now so crowded with what has inevitably come there in the way of portraits that not a foot of space is left—and they are not all Presidents. Some new arrangement must soon be made, and in that connection is ample chance for judicious and ingenious suggestion. As you say, certainly no President should be without accommodation for a secure resting-place for the most authentic reproduction of his earthly presence that the art of his time can furnish, and for the long series to come it is time some provision was already made.

May I suggest that perhaps you had better try and do something about it?

Very truly yours,
 EASTMAN JOHNSON.

"HUNGRY JOE," swindler and philosopher, remarked that a fool is born every minute. Who could doubt it in view of the financial success of the recent humbugging sale of "Napoleon Relics" at a Fifth Avenue auction room? A more transparent imposition was never planned. I doubt that there was even one genuine thing in the "collection." A few years ago a complete "Marie Antoinette boudoir" was shown in a London shop—everything in it "absolutely authentic." Some one bought the room just as it stood. The next day it appeared exactly duplicated, all ready for another dupe. Probably something of the same kind is contemplated with the "Napoleon Relics" enterprise. Not half of the objects knocked down could have been really sold; for passing by the day after the "sale," I chanced to see a cartload of them being transported from the auction-room to a shop a few blocks higher up Fifth Avenue.

AMONG the fine little collection of portraits by Gilbert Stuart at The National Academy of Design is one (Lady Temple) which seems to be painted on twilled canvas. It is really painted on a panel, all over which a carpenter had passed a rough-edged plane. Stuart hit upon the idea by an accident, and found the surface so agreeable to work on that he adopted it ever after.

THERE is the following note in the catalogue after the portrait, by Thearec, of Mrs. Vanderhorst Moore (No. 301): "This picture still has the mark of a sword-thrust through the ear, given by a British soldier at the Moore Plantation, near Charleston, S. C., when the British were in possession." Another portrait (No. 312), of Mrs. David Clarkson, similarly defaced, is noted as "curious in having been cut twice by the British sol-

diers in the Revolutionary War." A more recent case of injury to a picture in the exhibition is not noted in the catalogue. I refer to the canvas (No. 47), by Carolus Duran, called "Madame Carolus Duran," and lent by Mrs. Anson Phelps Stokes. About ten years ago, while acting as chairman of The Art Committee of the Lotos Club, I borrowed this painting from Mr. S. P. Avery for an exhibition, during which a fire broke out in the club. Several pictures were destroyed, but all were fully insured. This particular canvas was not injured by the fire, but one of the firemen, pulling it from the hook, let it fall over a bronze candelabrum, causing two big rents in the canvas. The adjuster from the insurance company paid over the insurance money to Mr. Avery, and took away the picture. I did not see it again until it caught my eye the other day on visiting the Exhibition of Women's Portraits. It has been cleverly mended and repainted, and unless one knew it had been damaged, one would not be likely to suspect the fact.

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THE death of Philip Gilbert Hamerton marks a deep loss in the ranks of English art critics. While not so scholarly or astute a writer as the lamented Pater, he did yeoman service in his day in familiarizing the public with the technical side of art. "The Graphic Arts" must long remain the most valuable text-book of its kind. "The Portfolio," which was conducted by him for many years, no doubt will be continued without loss of prestige; for, to tell the truth, Mr. Hamerton was not a good editor. With Walter Pater, Theodore Child, and Philip Hamerton gone, and John Ruskin permanently disabled, it would be difficult to-day to name half-a-dozen men writing in the English language who are worthy to be called art critics.

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MONUMENTS to more or less notable persons—mostly foreigners—are going up all over the country. When are we to see such recognition of an American painter?

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THE CENTURY is to be thanked for the valuable object lesson in art for the street afforded by its striking colored poster of Napoleon. The design is by Grasset.

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SOMETHING like a sensation in the New York picture auction trade has been created by the connecting of the Avery picture galleries with the Ortgies auction-rooms below by a staircase in the rear of the building. The work has been done very quietly, and now it is known how Mr. Ortgies could undertake to exhibit the large collection of paintings and studies by the late George Inness preparatory to their sale at auction in February.

* * *

CRITICAL notice of the miniatures at the Exhibition of Women's Portraits must be reserved until the next issue of The Art Amateur, together with the conclusion of the notice of the exhibition proper. But I cannot wait for next month to congratulate Mr. W. J. Baer, on the excellent showing in his new venture. Nothing so broadly artistic and painter-like as his miniatures is to be found among the modern foreign work of the kind that is shown at the Academy.

* * *

THE name of the artist, Theodore R. Davis, an account of whose ocean studio, written and illustrated by himself, appeared in The Art Amateur a few months ago, has been added to the long death roll of the year. Mr. Davis's battle scenes, contributed to Harper's Weekly during the Civil War, will be remembered by many; but probably he will be best known to posterity as the designer of The White House dinner service.

* * *

THE Cleveland Art Association expects to organize a pilgrimage to the art galleries of Washington, Philadelphia, and New York. The travellers are to begin their journey December 26th, and are to return to Cleveland January 3d.—N. Y. Times.

An excellent idea. In the matter of "old masters," however, the students should be cautioned against taking too seriously the attributions they will find in some of the official catalogues. At The Metropolitan Museum, for instance, are to be found but a few masterpieces by the really great men, compared with the overwhelming proportion of feeble copies, rank imitations, or unworthy originals that are credited to them. Let me jot down a few notes of criticism which may help the visitor in forming his impressions about the "old masters."

Reynolds: No. 5. This big portrait group is an important picture and a good example of Sir Joshua, in

spite of the poor landscape background. No. 5, "Portrait of Sir Edward Hughes," is quite the opposite.

Rubens: No. 24, "Return of the Holy Family from Egypt," in spite of the page devoted to it in the catalogue, is a bad painting. It is probably a student's copy, and not a very old one. No. 57, "Portrait of the Artist's Wife," is a poor copy of a well-known original. Compare both pictures with No. 331 (Schaus loan collection), "Portrait of the Artist's First Wife," which, while too hard, in the flesh tints especially, to be considered a first-class Rubens, is doubtless authentic. It is highly decorative, rich in color, and masterly in drawing. Note the fine painting of the hands.

Van Goyen: Neither No. 15 nor No. 19 is in any way worthy of such a master. Compare both with No. 221, "View in Holland" (lent by Mr. Theodore M. Davis), which evidently is genuine, although, through bad cleaning, it has lost whatever beauty of color it may have had. For a representative example of Van Goyen, see No. 320 (Schaus collection), which is very fine in quality.

Del Sarto: No. 20, "The Dead Christ," may be genuine, but if so it is a very poor example.

Frans Hals: No. 25, "Hille Bobbe von Harlem," is a variation of the masterpiece at The Hague, of which a fine wood-engraving by Baude was given in The Art Amateur last year. It is an admirable picture. Compare it with the Marquand pictures credited to this master. No. 269, "The Smoker," will be found weak enough to be a student's copy; No. 311, "Portraits of Two Gentlemen," a feeble thing, not even in the manner of Hals; No. 308, "Wife of Franz Hals," on the other hand, is an excellent painting of that buxom lady. Once more turn to the Schaus collection, and note No. 336, "The Fisherwoman," a masterly sketch, characteristically vigorous in drawing and brush work, and delightfully harmonious.

Here let me take leave, for the present, of the "old masters" at The Metropolitan Museum. I shall resume these notes next month. MONTAGUE MARKS.

PORTRAITS OF WOMEN.

THE EXHIBITION AT THE NATIONAL ACADEMY OF DESIGN. (FIRST NOTICE.)

THE display of portraits at the National Academy of Design, opened on the first of November, is one of great interest, and we hope that it will yield a handsome sum of money for each of the excellent charities in aid of which it was organized. It must be said, though, that it was not so good as it might have been. The "old masters," with few exceptions, were not worthy of serious consideration as representing the famous names to which they were attributed, and, viewed as a representative American exhibition, it does not do justice either to the skill of our painters or to the beauty of their sitters. Perhaps the best way to take the exhibition is as a comparative show of portraits, for it includes authentic examples of noted early American painters, as well as illustrations of various tendencies of the day.

Mr. Stanford White exhibits several striking sixteenth-century portraits, but does not pretend to trace their origin. While some of them show sufficient technical skill to warrant their attribution to painters of no mean rank in their day, generally speaking they are of interest artistically chiefly on account of the picturesque and richly ornamented dresses of the sitters. Mr. David L. Einstein, who also collects old portraits, has more courage in assigning the names of well-known artists to some of his treasures. His portraits attributed to Pieter and Franz Pourbus are quite good enough to belong to these painters, but better is his "Portrait of a Lady, Time of Louis XIII.," in a falling lace collar and small black rosette, and to this he assigns no painter. Mr. Chase's little Dutch girl in white apron and red bows is a very good bit of painting, as well as highly decorative in appearance; but we doubt the correctness of its attribution to Jan Gerritsen Cuyt.

Of seventeenth-century painting, Mr. Morris K. Jessup lends his "Wife of Burgomaster Six," which he assigns to Rembrandt. Of the court painter of Charles II., Sir Peter Lely, there are some uncommonly good examples. Mr. Winthrop Chanler's "Nell Gwynne" is a delightful piece of work in the careful though mannered style which was to be the foundation of the English school, so far as there has been such a school. It is easy to trace a family likeness through this, the best works of Sir Joshua Reynolds, and so on, down to the stippled and scumbled manner still in vogue in England. A portrait of Mrs. Claypole, daughter of Oliver Cromwell, lent by Mrs. C. Vanderbilt,

is also a good example of Lely, or Van der Faas, but it is not quite so well preserved. The young woman is dressed in blue, and is standing near a large stone vase holding what may have been intended for an orange tree. Other brown trees almost indistinguishable form the background. The shadows are much darker than in the Nell Gwynne portrait, though the figure is supposed to be in the open air; but the long oval face framed in by brown curls, and the slender, delicate hands have suffered comparatively little. Nell Gwynne wears what is presumably the Stuart tartan, caught by a brooch on the left shoulder. The bust only is shown. The face is remarkable for its vivacious expression.

In Lely, the mannered elegance of the eighteenth century already appears, but of it there are plenty of more pronounced examples. Richard Cosway's "Miss Murray," lent by Mr. David H. King, Jr., shows a pretty bust in lace and olive velvet, with a gray-blue sky for background. John Hoppner's "Mary Horneck," owned by Mr. Marquand, also rejoices in a blue and gray tone. Mr. Marquand's pleasing example of Romney, Mrs. Wells, the actress, seated under a tree, in an enormous hat, a fur muff, white apron, and striped gown, is one of the most interesting things in the exhibition, and vastly superior to the sketch of the notorious beauty, Lady Hamilton, seated reading, attributed to the same painter. There are three canvases said to be by Sir Joshua Reynolds; all are unsatisfactory. The best is "Madame Adelaide, of France," lent by Mrs. P. A. Hearst of Washington, D. C. Miss Hewitt's "Portrait" of a lady, in the pseudo-Greek costume of the late eighteenth century, carving a name in the bark of a tree, is interesting in drawing and the disposition of masses. The conventional olive-brown tone is not altogether pleasing. The "Countess of Carnarvon" is certainly very bad, whoever painted it. There are four numbers of the catalogue ranged under the name of Greuze. The best represents an "Ideal Head," belonging to Miss Hewitt, which is not claimed absolutely to be by that not very strong painter. It is probably by Dorcy, his pupil. To Gainsborough are attributed "A Portrait of a Young Lady," lent by Mr. Charles A. Dana, and "Adriane des Portes," lent by Mr. J. L. O'Sullivan. The "Lady Charlemont," by Sir Thomas Lawrence, lent by Mr. David H. King, Jr., is most precious on account of the beautifully painted boy she holds on her knees, but the child must have been born of a giantess. The attribution to Largillière of the portrait lent by Dr. E. L. Macomb-Bristol, is absurd. If some of the pastels attributed to Mme. Vigée Lebrun are genuine, it is difficult to account for her reputation. Mrs. Cornelius Vanderbilt, Mr. Berwin, and Miss Hewitt each lend a pastel portrait of Marie Antoinette assigned to the latter painter. Miss Hewitt, Mrs. F. Cooper Hewitt, and Mrs. A. S. Hewitt and Knoedler & Co. lend a number of Mr. Champney's clever copies of pastels by Vigée Le Brun, Nattier and Boucher, described some months ago in The Art Amateur.

Our early American painters are represented by examples of Stuart, Allston, Copley and Trumbull. Copley's "Mrs. Nathaniel Allen," pulling on her glove, and "Mrs. John Murray," with a basket of roses, are chiefly noticeable as examples of the portrait in action, never very common until the present century. The best of the Stuarts are three half lengths of Mrs. Sargent in orange red, Mrs. Bingamen in yellow, blue and white, and Mrs. Murray (her mother) in white, lent by Mr. W. Butler Duncan. We must not fail to notice, in passing, the very charming portrait, by George A. Baker, of Mrs. William E. Dodge. But none of these, nor the surprisingly good (early) example of the late George Peter Alexander Healy, a nearly full-length portrait of Mrs. Gouverneur Wilkins, painted with much feeling and very pleasing in tone, need detain us longer. Our remarks concerning the modern paintings, which make up the larger share of the exhibition, we are compelled, by lack of space, to reserve for next month.

AFTER twenty years' residence abroad, Mr. Henry Mosler has returned to this country, bravely sporting the red ribbon of the Legion of Honor in his button-hole, by virtue of his picture in The Luxembourg. He has taken a large studio in the Carnegie Music Hall Building, or rather he has taken two studios; for his son, Gustave, is with him. It is to be hoped that Mr. Mosler, Sr., will now resume painting such homely American subjects as his "Husking Bee," and that Mr. Mosler, Jr., will repeat his "Salon" success from cattle models of the most approved American breeds.

AMERICAN ART AT CHICAGO.

THREE hundred and fifty works by American artists, including a small gathering of sculpture, fill four rooms and the hall in the large north wing of The Art Institute. The walls of the five new galleries, although lofty, are so bounded by deep cove and high dado as to admit of only two rows of pictures; they are hung with red terry—a generally satisfactory background—and the illumination of the great skylights is all one could desire. The chief strength of the exhibition lies in the sixty-five canvases from Paris, selected by that very competent judge, Miss Sara Hallowell; some of these were among the notable works at foreign exhibitions, others make their first appearance here, and will shine at next year's salons.

Impressionism is, perhaps, even more strongly represented than at the World's Fair; canvases of high key, disintegrated tones and violet shadows make the walls a blaze of glory. On the other hand, steady, conservative painters appear in force. Eastman Johnson's portrait of Mr. J. D. Rockefeller, painted for the University of Chicago, hangs here; three of J. G. Brown's anecdotic canvases; Frederick Dielman's newsboy, "His Own Customer," a venture into Brown's exclusive field; Jerome Ferris's "Maypole Dance," tight and labored; J. Ward Dunsmore's "An Anxious Moment—The Proposal," ditto; the late George Inness's "New England Valley," painted in 1880 and by no means among the best of his works; "The Grand Swell of Ocean," painted about the same time by Edward Moran, and, on the contrary, one of the best of his; some of Dolph's puppies; J. C. Nicoll's conscientious bits of shore; landscapes by Bristol, Kruseman van Elten, Smillie; four Hovendens, in which the painter strives not ineffectually to let some modern sunlight and atmosphere in on his favorite homely subjects of "Grandmother's Second Sight," "The Travelling Clock-Mender," and T. S. Noble's pictorial sermon against free trade, "Idle Capital—an 'Unprotected' Furnace in Alabama."

The most important contribution from Paris is that of J. W. Alexander, one of the few American artists who sent nothing to The World's Fair. To this exhibition he sends nine large canvases, covering a whole wall in one gallery. Five of these are full-length portraits of women, dashing, executed, and posed so as to display their modish toilets to advantage. Three of the figures are singularly alike: the one in a pink evening gown, turning to smile back at you over her shoulder (one likes this least of all); the lady in gray, superbly painted, and the seated figure in profile, executed thinly on an exceedingly coarse canvas. All have the eager look and parted lips which Clairin gave to Sarah Bernhardt in his famous portrait. The young lady in yellow picking up her skirt, with the light striking her from behind so that her face is in soft shadow, is fine as a painting, but one would suppose unsatisfactory as a portrait. So should be the lady in black, with her back turned to you, and her veiled countenance dimly seen in a mirror; it has something of the shadowy, elusive air Whistler gives his figures, with an infusion of Parisian smartness. These are all masterly in pose, handling, and color. If one prefers the jovial, full-bearded "Painter," sitting at his easel amid wreaths of smoke, it is solely because to those qualities it joins a more human feeling. "The Piano" shows the lady whose aquiline features have been thrice glorified, seated at the instrument. A red curtain, some brass objects, and the polished floor gleam out of the dusk. It reminds one, with a difference, of Dewing's exquisite "Musician."

There are four of Dannat's paintings. "Flamencas," a row of women in gaudy clothes clapping their hands, is startling, lively, decorative, like a Japanese fan; "Flamenquita," a single Spanish girl painted with sufficient ability. "Study Head" is the sketch for a figure in the background of the well-known "Quartette" in The Metropolitan Museum of Art. Finally, worst and largest, "Entre Femmes," three soulless, chalky women with painted lips, lounging on a sofa with the grace of cigar-store Indians. One is swathed in greenish-yellow silk, her neighbor in purplish pink; the third wears a dark green gown, material unknown. One has red hair, one fair hair, and one black hair.

Henry Mosler sends a "Normandy Garden" full of cabbages, and a "Brittany Legend" told at the fireside to a large assembled family, who seem profoundly impressed by it. Harrison has a characteristic "Sunset" at low tide, with pools of water reflecting the sky, lovely in color, but so strange in its perspective that the sea appears spread out on a ledge much higher than the land. His "Midnight" is blank—darkness made visible by a blood-red moon. Similarly, Humphreys Johnston's "Fog at Low Tide" is a light blank, just played upon with changing colors and lines; but then the fog at low tide does look like that. His "Fileuses" are Breton peasants spinning by moonlight, with the solemn, mysterious aspect of Fates, and the same order of dim, low-



THE LATE CHARLES JACQUE.

(SEE "MY NOTE BOOK.")

keyed color one likes in Sergeant Kendall's sulky little sister, "La Boudeuse," and in Eugene Vail's "Autumn Evening at Étapes." Louis Dessar has also painted an "Evening at Étapes," in which blue and green and violet chord together, "like a melody that's sweetly played in tune;" also a sailor going home with his little girl along a twilight beach, which gives delicious promise for the future of this young painter. Among paintings of the sea, Leslie Cauldwell's "From the Cliffs" haunts the memory with foaming billows reflecting pink and violet.

Walter Gay sends his "Le Pardon," which received the gold medal at Vienna this year, a crowd of white-capped peasants, satisfactory in technique and with more open-air feeling than usual. McEwen has a warm little canvas of a girl studying herself in "The Mirror," and another where two rustic belles are "Cup-tossing" to tell their fortunes in their tea-cups, the light from behind sifting through transparent window-curtain and cap-frill. Jules Rolshoven sends the pretty "Girl with the Black Glove," and "Miss Hudson," apparently the same person, full length this time, but again in black, on a green background. Among other dwellers abroad represented are Mrs. MacMonnies, Miss Grotorex, Miss

Norcross, Blackman, Lucas, Pearce, and Picknell with some good landscapes. Robert Vonnob's "Portrait of Edwin Walker" is an excellent painting full of atmosphere. Carroll Beckwith's strong "Portrait of T. A. Janvier" hangs near it.

Many of the contributions from the East have been exhibited before, such as Curran's gem-like World's Fair scenes; Blackfield's big "Choir Boys;" Benson's brilliant "Firelight;" Tarbell's prize picture, "In Pink and Gray;" Caliga's "Purity;" Kenyon Cox's almost grotesque version of "The Fall and the Expulsion," and Mrs. Cox's carotey "Fates," which goes beyond her husband's harshest color. One would like to dwell on the lovely landscapes of C. H. Davis, Theodore Robinson, and Leonard Ochtman, but the little space that remains to me must be given to some of the local artists' work.

O. D. Grover shows two small World's Fair scenes by daylight, worthy to place beside Curran's jeweled nights; C. A. Corwin, some excellent cattle going "Homeward" under a roseate sky; C. F. Browne, a meadow and pool, refined and thoughtful; E. A. Burbank, small portraits and still-life, skilful in drawing and rendering of textures; H. G. Maratta, some tiny landscapes very pretty and bright in color. Robbins, Wendt, Miss Means, Miss Wade, and Roecker all send good work. In sculpture, Calder, the clever Philadelphian, is represented by a vivacious statuette of "Carmen." Carl Robert Smith sends a bronze of the sailor figure for the big Des Moines monument on which he is engaged; Johannes Gelert, a nude "Resurrection;" Edward Kemeys, numerous bas-reliefs in bronze of his well-known animal groups and Indian heads; Lorado Taft, a capable bust of his father and one of a pretty child. The artist C. F. Browne is the subject of a well-handled bust by H. A. MacNeil, who also sends the head of an Indian lad, remarkable for its picturesque treatment, and a small Indian figure, uncouthly blowing through the crook of his arm, which he calls "Primitive Music." A novel idea is that of making small, quick clay sketches of one's friends. Miss Bessie Potter has done this, and in her clever hands all her friends are attractive "fin de siècle" girls, such as George Gibson loves to draw.

OLE FOREIS.

THE METROPOLITAN MUSEUM OPENING.

THE addition of the new north wing to the Metropolitan Museum has led to a good many changes in the disposition of the exhibits, and to the display of several small but interesting collections for which formerly there was no room available. On the ground floor the new wing is practically an addition to the hall of casts, temporary partitions dividing off the space into rooms each devoted to some particular school or epoch. All of these are not yet filled, but there are in place a collection of reproductions of bronzes from Herculaneum, a small Egyptian collection, an Assyrian, an archaic Greek, a Persian, with colored reproductions of the friezes of lions and of archers from Persepolis now in the Louvre, and a collection of casts from classic Greek sculptures. It should be possible to carry one historical sequence through both the new galleries and the central hall, and we hope that that may yet be done.

Upstairs, the changes are numerous, and generally for the better. The new wing being built about a small court, it has been found possible to light the gold room from both sides, which is a great improvement. The walls are now hung with crimson damask; the Bryant vase occupies a conspicuous place at the farther end, and at either side the entrance are placed the two magnifi-

cant silver candelabra presented by Mrs. Eliza Vanderbilt Osgood. Flat cases containing a large collection of coins occupy the centre of the room. Around the walls are set the cases containing the gold and silver objects of the Cesnola collection, and in upright cases against the wall are, beginning at the left, Peruvian silver, the enamel snuff-boxes, watches and miniatures of the Lazarus collection, the Avery collection of spoons, the Drexel collection of watches and silverware, the Morgan collection, and the Aspinwall collection of medals. In a new "miscellaneous" room the principal display is of the Coudert gift of old tapestries and embroideries, which



RAPID PEN SKETCH FROM NATURE BY THE LATE CHARLES JACQUE.

includes some magnificent specimens of needlework. A room of ivories contains little but Japanese work of slight artistic interest. It is about time that collectors should know that the best netsukes and so forth are in wood, not, as a rule, in ivory. Some of the carved handles of knives and forks in the Rutherford Stuyvesant collection are of another order of merit, and the collection of fictile ivories from the South Kensington Museum, presented by Mr. Alphonse Duprat, is of interest to the special student. Two new Japanese rooms contain the Charles Stewart Smith collection of porcelains, the Phoenix lacquers, and the really fine Colman collection of faïences. This last includes typical specimens of most of the varieties prized by collectors, Seto and Owari wares, the iron rust and mottled Takatori glazes, the raised blue, white and gray ware of old Kioto, examples by Kenzan and other noted potters, and a few Chinese pieces of great antiquity. A room of European porcelains and potteries contains a large and very interesting collection of old Delft, presented by Mr. Marquand, some magnificent Hispano-Moresque, Gubbio, Pesaro and Urbino pieces, a few good bits of Palissy ware, and a varied assortment of Crown Derby, Worcester, and Dresden porcelains. Among the Hispano-Moresque pieces is a large plaque, said to be the only known specimen of its kind—a relief of the Virgin and Child within a quatrefoil, enamelled

ful fidelity. In the original, the distinction of these tones must have been due merely to slight differences of pressure upon the pencil; but, apparently, nothing of it is lost in the reproduction. The same remark will apply to the darks of the house-roofs and of the water in the foreground of the sketch of "Vitré." There are several charming studies of the figure, the most pleasing being that of "A Seated Figure, Draped." A few of the impressions are in two colors, reproducing drawings in red and black chalk. "The Red House" is a study in this manner of an old half-timbered building in which the bricks have become gray with time, while the woodwork retains traces of red paint. It is almost as closely studied as the artist's old-time Chelsea etchings. One of two drawings of "Battersea Bridge" is a distant view in aquatint. A little sketch of "A Rag Shop" has been touched with color, lemon yellow and pale blue. There are several other sketches of similar subjects, in which one may imagine the attraction for the artist to have consisted in the arrangement of the faded and worn tones of the objects exposed for sale. Some sketches of garden scenes are failures, the background, as printed, usurping the importance which should belong to the figures; but in "The Long Balcony" and "The Terrace, Luxembourg," the figures are exceedingly well placed and full of delicate suggestions of character, life, and movement.

These lithographs occupy about half the gallery. The other half is devoted to an exhibition of the etched work of Colonel R. Goff, who seems to be an amateur of taste and an ardent admirer of Mr. Seymour Haden.

A COLLECTION of drawings by Mr. E. A. Abbey is on exhibition at Keppel's gallery. All are illustrations to

Shakspeare, but the reproductions from them give little idea of their merits. The artist's idea, as a rule, is expressed in the composition as a whole, not in the single figures, which will rarely bear criticism. But, in addition to this, his management of color and of the line is always interesting, and none of the photographic processes can be depended on to reproduce subtle artistic work such as his. We think it a pity that he has not tried etching or lithography. There are in the collection charming pen drawings, illustrations to "The Merchant of Venice" and "The Comedy of Errors," which show what he might do with the etching needle; and his drawings in crayon of Isabella and of the Provost, in "Measure for Measure," which show that there is a good lithographer lost in him.

MR. ROBERT J. WICKENDEN, who deserves to be well known as an etcher, and even better known as an artist in lithography, makes a small but varied exhibition of oil paintings, water-colors, and works in black and white at Keppel's Gallery, where they will remain until Novem-

ber 13th. The oil paintings include some capital portraits of Mr. Philip G. Hamerton, M. Mercier, the etcher, Mr.



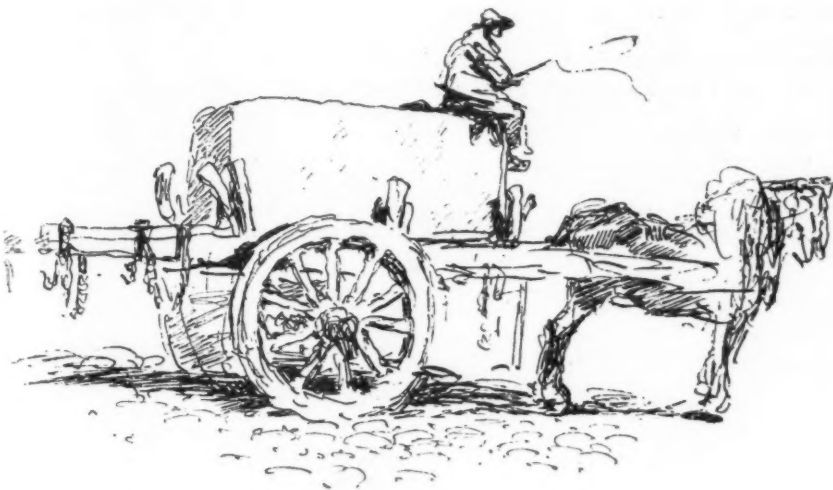
REDUCED CRAYON STUDY BY CHARLES JACQUE.

Keppel, and others. There are numerous sketches from the neighborhood of Anvers, near Paris, where Mr. Wickenden was for some time a near neighbor of Daubigny. One of the oils is a painting of Daubigny's old house-boat, in which he used to voyage and sketch along the Oise. Mr. Wickenden's strong point, however, is his drawing, which is at once correct, graceful, and refined in feeling. There are among the drawings on exhibition some very beautiful heads. His lithographs, "The Harvest Moon" and "The Return of the Flock," won him in Paris an "honorable mention" at this year's Salon.

THE ZSCHILLE COLLECTION of antique arms and armor now exhibited at Tiffany and Co.'s is probably the most complete that has ever been brought to this country. It is arranged chronologically, and includes specimens from the beginning of the Iron Age in Central Europe and down to the Thirty Years' War, when defensive armor was being displaced by the leather coat and the plumed hat. The collection is again divided into several parts, there being separate sub-collections of spurs and other horse gear, of swords, of bows and arrows, of guns and pistols. Passing by the more primitive exhibits, full of interest to the antiquarian, we come in each department to simple but effective Gothic work, and then to the elaborate inlaying, damascening, repoussé, and engraving of the Renaissance. The number of materials that enter into the composition of the richer pieces is surprising. There are stocks and handles of bone, ivory, horn and wood, sheaths of leather or velvet, decorated with enamels or set with precious stones, shields, morions and cuirasses covered with elaborate chasing, or inlaid with gold and silver. There are coats of chain mail, plate armor for knight and horse, battle-axes, maces, halberts, poignards. The collector will find the exhibition one to be carefully studied, and the amateur will discover in it many pieces from the decoration of which he may be able to take a hint.

AT the above-mentioned house has been shown a miniature of Mary Queen of Scots, believed to have been painted from life by an unknown artist. The work has been an heirloom in the Seton family, a member of which was comptroller of the Scottish revenues in the reign of the unfortunate queen. It is a bust, the head partly covered with a black coiff. The dress is black trimmed with white eiderdown, and a ruff of the same encircles the neck. The background is blue. The case is an ancient one of walnut, apparently of the same date as the portrait. The work has been fac-similed, case and all, by the Messrs. Tiffany for the present owner, Monsignor Seton, of New Jersey.

A HANDSOME STAINED-GLASS WINDOW, the gift of Mr. A. E. W. Painter to St. Paul's Church, Troy, N. Y., has been on exhibition at the show-rooms of the Tiffany Glass Co. The subject is the Vision of St. John on the island of Patmos. The window is of tall lancet shape, and the composition is so arranged that the eye rises from the recumbent figure of the Evangelist in the foreground to a group of angels in much lighter tones of color, and from them to a Gothic canopy in pale yellow glass representing the golden New Jerusalem of the vision,

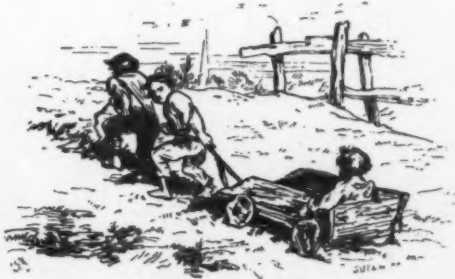


RAPID PEN SKETCH FROM NATURE BY CHARLES JACQUE.

in white, copper, and blue. Beautiful examples of metallic lustres are a Pesaro dish from the Castellani collection and a small piece of Gubbio ware from the Fontaines collection. Mr. Garland's loan of Gothic and Renaissance tapestries, ecclesiastical embroideries, and stamped velvets occupies a large part of the room given to fans and fabrics. Other rooms are set apart for metallic reproductions, arms and armor, engravings and etchings, and Chinese porcelains. The E. C. Moore room has been rearranged. In short, the principle of separation of distinct classes of objects has been pretty thoroughly carried out, to the great convenience of the visitor, who will find many new objects worthy his attention. The lighting is admirable, by night or day.

MINOR EXHIBITIONS.

AN exhibition of lithographs by Mr. Whistler, at Wunderlich's gallery, is doubly interesting, first, because of the artist, and, second, because of the method, which is again coming into favor as a mode of direct reproduction of artists' work. As for Whistler, it is enough to say that he is at his best in several of these sketches. For artists who prefer the pencil or crayon to the needle there are several technical points to be noted. Some of the sketches appear to have been done upon paper, from which they were transferred to the stone. The process has obvious advantages; but, in the case of work as delicate as this, it has its disadvantages also, for the transfer is not always perfect. But, whether drawn directly upon the stone or not, there are several prints which show how extremely sensitive the lithographic process may be. In the "Réteneur," a sketch of a tinsmith who has placed his bench across the open door of an old mansion, the qualities of the dusky background, and of the various blacks of the utensils grouped upon the bench, are given with wonder-



"THE CHARIOT." EARLY WOOD ENGRAVING AFTER CHARLES JACQUE.

THE LATE ALBERT MOORE.



ALBERT MOORE holds an honorable place in recent British art. Like others of the school, he was rather a designer than a painter, caring comparatively little about qualities of texture and light, but much about line and decorative harmonies of color. A dry and rather teased execution detracts from the pleasure that his

works might otherwise give; but that he had no ordinary feeling for the beauty of the human figure, whether in action or in repose, the examples that we print are sufficient to show. He was a devotee of beauty, pure and simple, seldom turning aside, as so many of his compatriots have done, to the allegorical or anecdotal. He probably felt that, in art, to lay too much stress upon meaning is the way to become quite insignificant. 'Why, indeed, should a thing be always taken as merely a sign for some other thing? Why, for instance, should a handsome woman by the seashore stand for a moral quality or illustrate a story?

Albert Moore was born in York, England, in September, 1841. He was therefore just fifty-two years old when he died, in the same month, last year. For a long time he had been merely repeating his early successes, the most complete of which was "The Quartette," a row of two youths and two men, more or less draped in the Greek fashion, but playing modern fiddles. Three girls, with their backs to the spectator, are looking and listening. Of course, sticklers for archaeological accuracy will smile at the anachronisms in Moore's paintings, but he knew perfectly well what he was about. In this case what decided him was, doubtless, the action of hand and arm in playing the violin. This he wished to show fully, therefore the bow-arm is uncovered in two of the figures. He also loved the simple Greek draperies for their own sake, and for the way in which they at once display and disguise the figure. Then, there was the charming scheme of flesh-color and white, with touches of richer color here and there, in the browns of the violins, and the spotted leopard-skin. That Greek youths played the lyre, and that modern fiddlers fiddle in dress coats, he probably knew well enough, but it did not concern him. In the painting, "Follow my Leader," which we illustrate below, the classical drapery is worn by very evident Eng-

lish girls, running barefoot in an English meadow. It is the painter's privilege to create combinations of this sort, which nature and time have left out of their scheme. The artist has here succeeded to an uncommon degree in representing quick and graceful motion, the expression of which is intensified by the row of young trees which lean the opposite way from the figures. The artist was fond of extremely rich backgrounds, either of natural foliage and flowers, as here, or of rich embroideries and inlaid work, of which he was an excellent designer. One of his commonest subjects was a figure simply draped in large, loose folds of some soft material, placed against hangings of Persian or Indian design, full of minute detail. In this way, too, he made use of the sea, with its multitudinous waves, or the sea-shore, with the shells and pebbles, as a background. His pictures "Sea-shells" and "Sea-gulls," which we illustrate, are but two of a numerous series.

Moore studied from the antique in the Royal Academy schools. He first exhibited there in 1857. He visited Rome in 1859, and painted there an ambitious picture of "Elijah," an attempt in the historical line not often renewed. After several efforts to find his proper path he seems to have struck into it in 1866, with his "Pomegranates," a group of three handsome female figures in a harmony of pink and crimson. His color harmonies, sometimes spoiled by a muddled execution, are, when he is at his best, very delicate and pleasing. In "Sea-shells" and "Sea-gulls" the color runs through a gamut of pale green, white, and yellow. Another favorite combination of his was in orange, gray, and blue-green, or blue. He used, as a rule, a rather thin, but dry impasto, and was so particular about absolute purity of color that he is said to have used as many as two hundred brushes in painting a single picture. He simplified planes over-much, especially in his larger works, and, for this reason, his compositions often look best when reduced to the size of magazine illustrations. His small studies, too, are often superior on many points to the finished pictures. He produced a number of decorative works of considerable merit, including two or three ceilings, wall paintings of the "Last Supper" and other New Testament subjects in St. Alban's Church, Rochdale, another wall-painting at Coombe Abbey, the proscenium of the Queen's Theatre, London, and the famous peacock frieze painted for Mr. F. Lehman.

DAVID MALCOLM.

THERE are few American collections of pictures made within a decade or so which do not contain some example of John William Preyer, the famous painter of still life, whose death occurred a few months ago. But as a rule nothing is known by the owners of the curious personality of the artist. He was a dwarf, but differed

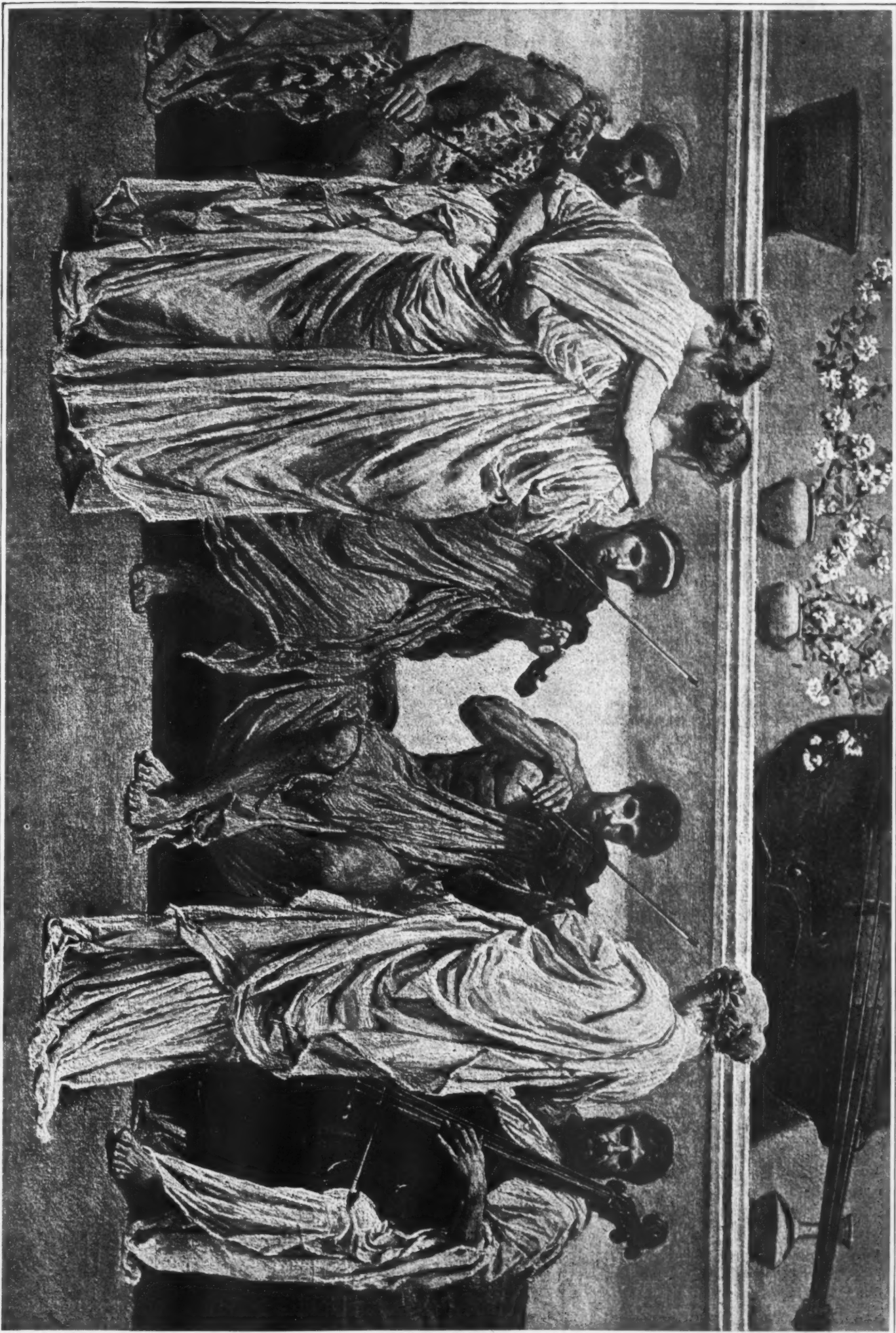
from the usual dwarf in the fact that he was comely and beautifully proportioned. A London paper tells an amusing story about him: "When between twenty and thirty years of age, his fresh, ruddy, and beardless face, and the shrill and boyish tone of his voice, caused people to take him for a child of about eight at the most. This illusion was still further heightened by his dress—a short black velvet jacket with a large turn-down collar, over which his smoothly parted hair hung in thick clusters. When about this age Preyer paid a visit to Munich in order to inspect the art treasures in that city, and also to visit his old patron, 'Master' Cornelius, a former president of the Düsseldorf Academy. When Preyer called at the house of the latter he had gone out, and the servant who had answered the door ran in to tell her mistress that a little boy was waiting outside to see the master. The lady went to speak to the visitor. 'What is it you want, my child?' she asked the painter, who at the approach of the lady took off his velvet cap and made a deep bow, saying in a shrill voice—'I wish to speak to Mr. Cornelius.' 'He is not at home at present; but if you will step inside you can wait for him; he will not be long.' So saying she took the little fellow into the parlor, and offered him a stool to sit on. In a short time the fair hostess became quite charmed with her youthful visitor, and at last she lifted him on her lap and listened with intense delight to the innocent prattle of the clever 'child.' Suddenly the door opened and Cornelius himself appeared. Taking in the situation at a glance, he cried—'Ah! Good-morning, Mr. Preyer! How on earth did you get here?' 'Mr. Preyer!' And with a shriek Mrs. Cornelius jumped up, tumbled Preyer on the floor, and fled into the next room, while Cornelius and Preyer, after the latter had picked himself up again, laughed till the tears streamed down their cheeks. The former had some difficulty in getting his wife to come back again. At last she mustered sufficient courage to allow herself to be formally introduced to the strange visitor, who was retained as a guest to dinner, over which the amiable hostess presently regained her former self-possession."

"BECAUSE so many pen drawings are now made," Mr. Pennell remarks, "it has been said that for artists who work in pen-and-ink 'their only chance of relative immortality is a reputation won in some other department of art.'" His answer to this assertion is the mention of the drawings of four men—to mention no more—Fortuny, Rico, Menzel, and Vierge—which he declares will be known so long as there is any love for art. "It might as well be said," he adds, "that because thousands of artless pictures are painted and exhibited every year, a good painter, in order to be remembered, must make his reputation as a sculptor or an architect."



"FOLLOW MY LEADER." FROM THE PAINTING BY THE LATE ALBERT MOORE.

PHOTOGRAPHED BY F. HOLLIER, LONDON.



"THE QUARTETTE," FROM THE PAINTING BY THE LATE ALBERT MOORE.

PHOTOGRAPHED BY F. HOLLIER, LONDON.



PARISIAN STREET SKETCH IN
CRAYON BY R. A. STEINLEN.

THE ILLUSTRATOR.

DRAPERY UPON THE HUMAN FIGURE.

APART from the graceful decorative qualities of the figures themselves, the illustrations in fac-simile of the work of the late Albert Moore in *The Art Amateur* this month abound in valuable suggestions to the student of drapery in its relation to the human form. The faultless reproductions by the half-tone process in these cases help very materially in giving practical value to these examples. As a rule, in a half-tone plate reproduced from a painting, the loss in parts of the delicacy of the original, especially in the merging of decided edges in drapery folds into adjoining tints, gives a misty effect to the *drawing* which is puzzling to the student. In "Sea Gulls" especially (the frontispiece) the *drawing* throughout is quite perceptible; the "construction" of the folds is clearly discernible. We see their high lights, their modelling shades, their thrown shadows, and even the accents in the shadows.

When, however, the student is lucky enough to have before him an artist's study like No. III., on p. 9, to place in contrast with the half-tone, then all is clear sailing. What may be blurred or hidden in the former is evident in the latter.

Comparing Delaunay's drawing with the Moore half-tones, we note in the former an especial economy of lines. This is lucky. We find in them the *essential* lines—the lines which tell. Let us take, first of all, the two lines which make an angle to the (our) right of the calf and thigh of the (figure's) left leg. Such a line—we consider the two lines forming the angle as one line—is an essential line. It guarantees that the figure is under the drapery. Drapery on a dressmaker's "frame" would fall simply from the waist, and would not be interrupted by the calf of the leg, as it is seen here. A second line to be noted is the curve to the shadow which the shoulder drapery throws upon the hip. The drapery itself is curved hardly at all, but the shadow becomes curved because the hip under the drapery *receiving the shadow* is curved. The rule about thrown shadows is that they may partake solely of the form of the object throwing them, or else of the form of the object on which they are thrown. Thus a pin is a right line, its shadow thrown upon a flat plane will be a right line; but stick it in an orange, and its shadow will be a curved line, taking the direction of the surface of the spherical orange. So it is that Delaunay curved the shadow upon the hip more than he would have done had it been thrown upon the wall of a room. The reader doubtless already anticipates the rule which we deduct from these observations—viz., that drapery upon the human figure must in places partake of the form of the figure under it.

With this rule in mind you will turn to the picture by Moore and observe that no matter how much in places the drapery detaches itself from the figure—flies, for example, in pennant-like fashion from the shoulders on the side toward the wind—the general outline of the figure is preserved. Beyond this the figure is more or less

"felt," as one says in art parlance; under the drapery, the right arm in "Sea Gulls," the left in "Shells," is partially obvious. The left knee of the latter figure asserts itself slightly because of the "direction" of the folds in its region, but the right knee of "Sea Gulls" is most obvious.

Heavy drapery, of course, is less apt to take the form of the figure than is light drapery. Thus in No. II. we find that it is

only over the right knee and thigh that we have a marked corporeal line. Elsewhere, in the curves over the right shoulder and the covering of the left arm, we find only suggestions of a curved surface beneath.

A second feature of drapery over the figure is one less easily explained. It is the matter of radiating lines. The lines or folds of drapery ordinarily radiate from where the drapery is caught up or its fall is intercepted. A handkerchief hung upon a nail will have its folds radiate from the head of the nail. Let a person wearing a cloak place her arms akimbo, and the elbows, forcing out the cloak on each side, will make a new set of folds radiate from the elbow. Such folds are more perceptible than those which radiate from the shoulders when the cloak hangs normally. A woman seated will press her knee against her skirt, and from there the folds will radiate. In a drawing such folds may be emphasized, while adjacent, incidental folds may be subdued. The reversal of this selection, the emphasizing of some incidental fold, often gives to the work of a novice a characterless appearance.

In the figure farther away from us in No. I., we find a long fold in the back. Such a fold is characteristic of a full garment. What is known as a Watteau back gives salient examples of these folds. Of course the folds starting from the waistband of a full skirt—so plentiful in the skirts our mothers wore, still extant in the daguerreotypes of forty years ago—are familiar to all. Take these two sets of folds, Watteau back and full skirt folds, as fundamental folds, it is only to be pointed out that they are to be modified by the form of the body beneath them, as indicated in the first part of this article. That they, the folds separately, may be studied solely as drapery is self-evident; but the form of the figure must be studied also by itself. The separate study done by the student—nude drawing in the life class or still life in the school-room—is frequently carried to a great degree of excellence. But the final adjustment of the two when a classical composition is attempted frequently requires the stored-up knowledge

of the long practising veteran. The Art Amateur has given studies made by Sir Frederick Leighton wherein he has made the drawing of the nude figure first, the drapery next, and in a third drawing he has given the drapery upon the figure.

The following method of study is suggested: when you begin, aim to confine yourself to one effort only. Thus; put up before you a piece of drapery and study its folds. Draw them as folds of drapery irrespectively of anything else. The simple "blocking in" of the shadows in the Delaunay study will show you how to make your drawing. This practice will help you learn to delineate drapery, to give it properties different from natural objects, different from symmetrical objects. Then when, later, you have a composition to make like "Sea Gulls" and "Shells" you will be able to handle such extraneous bits of garments as the ends flying from the shoulders, before mentioned.

At another time, however, do not worry too much about delineating folds; but, the drapery being upon a model—a few yards of cheese-cloth drapery upon a plaster cast gives a suggestive subject for study—seek to select the essential lines of which we have spoken. Sacrifice the details of incidental folds for the retention of the lines of the figure. If any fold lines are retained, select radiating ones as much as possible.

A forcible example of this selection meets my eye as I write. It is the book plate by R. A. Bell in *The Art Amateur* of last month. Here in the figure in black we see the lines radiating from the right shoulder, from the left knee, and an all-important line following the direction of the right leg below the knee.

An excellent way to acquaint yourself with these lines is as follows: Let the model pose, lightly sketch in the lines you see; then have a rest. At the second pose, note whatever folds reappear in the same position as before; develop these and let the others go. Another rest. And at a third pose, select those folds which still reappear, and emphasize them; they form the essential lines. This method of study may be called *synthetical*—that is to say, the combining in your work the results of many observations and selecting therefrom the typical one as opposed to the drawing of all that you see at one given time—the putting in of the incidental, as a photograph does. This method is particularly valuable to the decorative draughtsman. It is the essence of Japanese draughtsmanship—the greatest the world has ever seen.

ERNEST KNAUFFT.

"WHAT are the characteristics of a good portrait bust?" a noted sculptor was asked the other day. He replied: "In the first place, of course, it ought to be a good likeness; it ought, in the second place, to be something more than a faithful copy from nature; it ought, by means of selection, suppression, and exaggeration, to bring out, as far as is possible in marble or bronze, the salient features of the man's character; and finally it should be a work of art—a sincere expression in stone or metal of the artist's well-matured conception."



"THE CHICKEN THIEF." PEN DRAWING BY J. F. RAFFAELLI.



DRAPERY STUDIES BY MODERN ARTISTS.

I.—G. BOULANGER.

II.—L. ALMA-TADEMA.

III.—ÉLIE DELAUNAY ("EURYDICE").



PEN STUDIES OF HEADS.

THE student who wishes, to make marked progress month by month should be careful not to fall into the bad habit of superficial performance. One may acquire this habit in two ways. One way is through careless observation and unwillingness in the preparation of his pencil sketch to take such precautions as will insure his knowing where he is to lay his pen lines, and so be free to concentrate his energies upon *how* those lines shall be distributed. Another cause of this bad habit lies in the student selecting such subjects—as he is very apt to do—as would test severely the abilities of even the veteran artist.

For instance, the attempts of a novice to sketch in ink an object in motion—such as a ship sailing before the wind, a horse galloping, a child skipping a rope, or a bird flying—are sure to result in failure.

At the same time, it must be admitted that one of the most delightful characteristics of a good pen-drawing is freedom of touch, and any practice which may bring about that freedom recommends itself to the student. Familiarity with the resources of the pen, the possibilities of the outline, the blot, the cross-hatch, may be gained from a quick sketch, which would do little credit to him as a draughtsman. The tyro may therefore be told that he may supplement his more serious study by the rapid sketching of his friends and the jotting down, without preliminary drawing, of any subject which may present itself to his view or fancy.

The masterly sketches by the French painter, Pils, on the opposite page, will not lead the student astray if looked at in the light of the foregoing remarks. They represent the play, the pastime of an artist. They show such effects as he can get with ease. With care probably M. Pils could have got in each case a more adequate representation of his original. The student, too, may play with the pen—a quill was probably used in these sketches—and experiment to see what result he can get with outline or parallel lines or solid black. All such practice is good for familiarizing one with the resources of his pen; but it is only play, and the student must not spend too much time at it when serious study demands his attention.

So, after duly admiring the artistic facility and consummate knowledge displayed in these delightful little sketches by Pils, let us turn to the careful drawing by Desmoulin set before us on the present page. It is a fit companion for the Leloir portrait given last month. It has the same set of tones relative to one another. You may investigate for yourself and find the tones corresponding to 1, 2, 3, and 4 mentioned last month. You will be surprised to find No. 4 so liberally distributed on the hair. In fact, since No. 4 last month contained interstices of white, and this tone is solid black, we may call this No. 5. Solid black is rarely used to such an extent on the front of the head, where the light would be apt to strike. But the artist evidently was struck with the raven black of the hair of the original and its strong contrast to the lighter tone of the beard. The latter may have been a light brown or black streaked with gray. To bring out this contrast of the two—the hair and the beard—he used a solid black on the former.

The pupil often asks in what direction the lines should run on certain planes—the plane of the forehead, the temple, the cheek, the neck, etc. The answer is that there is no rule about the matter. You will notice that in the head given this month the lines on the neck run in a different direction from those of the Leloir study, yet with what success and simplicity it is rendered! I think most artists will agree with me that the omission of dots (or stipple) from the cheek of our present example is an improvement upon the Leloir in that respect. The lines on the forehead have been "rouletted;" that is to say, the artist, having drawn in lines, directed the engraver to break them up into dots by cut-

ting through them with the little tool which resembles a many-pointed revolving spur. Perhaps M. Desmoulin reckoned on these lines not coming out so strong in the reproduction, and perhaps it was the editor who corrected the defect by having them rouletted, thus rendering them less positive—"grayer," an artist would say. E. K.

PRACTICAL HINTS BY MR. PENNELL.

(From "Pen Drawing and Pen Draughtsmen," Macmillan & Co.)

To remove blots or to tone down lines that are too hard, a very useful instrument is a razor. . . . The simplest plan, however, is to paste a piece of paper over the blot, and to join the lines at the edges. A neater way is to cut a somewhat larger hole in the paper and paste a piece on from the back.



PORTRAIT IN PEN-AND-INK. BY F. DESMOULIN.

(SEE ERNEST KNAUFFT'S ARTICLE ON THIS PAGE.)

THERE are three difficulties in using the lined or grained process. One is that the effect of these accurately drawn lines in the paper is always more or less mechanical; another, that the drawing cannot be reduced in size very much without blurring and indistinctness; and the third is that there is a great tendency to blots.

THE even, mechanical grain used as a background to many drawings is not put in by the artist, but by the photo-engraver. The artist with a blue pencil [blue marks do not reproduce in photography] marks the place where he wishes it to be applied, and the engraver puts it on. Often a very good effect may be obtained in this way.

THE most useful all-round pen is "Gillott's lithographic crow-quill No. 659," which, when once you have mastered it, can be used with the utmost freedom for anything, from the boldest to the most delicate line. It is almost like a living thing; it springs and responds to every impulse of your hand. . . . A J pen is very useful at times. In fact, any pen you like is serviceable, and what you ought to use. An ordinary sharp school pen is as good as anything you can have.

THERE is no ink equal to it [Higgins's American Drawing Ink] for half a dozen reasons. First it is put in a sensi-

ble flat bottle, almost impossible to upset. It has a cork with a quill running through it, which forms a handle, and thus keeps your fingers clean, prevents the cork from dropping into the bottle, keeps the ink off anything on which you may lay the cork, so beautifully is it balanced, while there is a pen-wiper attached. I know of no other ink for artists which is put up in so sensible a manner. It is jet black without shine, flows freely, and never clogs the pen.

THEORETICALLY, india ink is excellent. But it not only shines, which is unsuitable for photo-engraving, but it is very tedious to grind it down yourself, and almost impossible to keep it a uniform black.

WHOEVER can make a good pen drawing without a preliminary pencil sketch of more or less importance may set himself up for a genius, and be congratulated on his ability to avoid much drudgery. I know a study by Fortuny of a man draped, in which may be seen under the drawing not only the nude figure, but the anatomy as well, drawn in pencil which has never been rubbed out. I have seen Rico on the canals of Venice making a pencil drawing more elaborate than the work which was to succeed it.

THE best way is to make a careful sketch with a hard (H, or H H) lead-pencil on the sheet of paper on which you intend to make your pen drawing, in which case, in order to save the surface of the paper, only outline your shadows. In fact, make the sketch in outline as much as possible, as it must be rubbed out afterward, and much rubbing will spoil the surface and gray the ink. Or make the drawing just as you want it on another sheet of paper, and then transfer it by means of black transferring paper; or else use thin correspondence paper. When this is done, go to work with your pen.

IN drawing your foreground, do not make it too coarse, under the impression that it will be brought by reproduction into proper relations with the delicate distance. It probably will always remain coarse.

YOU must know how to draw before you can make a pen drawing, and after you have learned to draw, you must be able to arrange the most simple lines in the most artistic manner, or else you will never be a great pen draughtsman.

THE steel pen requires a smooth or light-grained paper—bristol-board is best. The reed and quill can be used on paper of a medium grain. The first sketch is made with lead-pencil, which may be rubbed out a little with soft rubber or with bread pith. Mr. Pennell always follows this plan, though there are draughtsmen so sure of themselves as to begin at once with the pen.

"So many false stories are told concerning the sums earned by posing, that it is well to settle the point beyond dispute," says a newspaper writer. "An artist's model is paid \$1 an hour—no more and no less. If she poses half a day—an afternoon—she gets \$5, and for a whole day, \$10. It is seldom that a model is hired for the whole day, as an artist cannot work upon one subject so steadily. But if he is rich and succeeds he keeps her in readiness to await his mood, and pays her just the same." Another writer says: "The ordinary rate for female models to pose in the nude ranges from fifty to seventy-five cents an hour. If the model is to pose draped, and the artist furnishes the costume, this may sometimes be shaved down to thirty-five cents. Good male models charge a higher price, payment of \$1 an hour being not infrequent. On ordinary poses it is customary to allow the model twenty minutes' rest in each hour, so that the artist really gets but forty minutes' benefit out of the model's sixty minutes' time."

PEN SKETCHES

BY

MODERN ARTISTS.

ISIDORE A. A. PILS.



THE ART AMATEUR.



FLOWERS IN PEN-AND-INK.

III.—ROSES.

HOWEVER many the discouragements and failures which attend these pen studies, dealing as they do with subjects apparently simple, of which the difficulties in reality are many, the student cannot but be happy in the realization of a broader field of beauty than he has yet known, and in the perception of subtle tints and lines which are in themselves a delight. Especially must this be the case with the subject with which this paper deals. Whether the drawing is to be that of the graceful "Douglas Climax" rose, or the thick, creamy petals of the "Bride;" whether wild roses or cultivated ones are arranged as a model, we cannot but rejoice in the beauty which lies before us, and be aroused to more active effort in the endeavor to give some good result in pen and ink.

It is probable that the medium of color, either water or oil, appeals most strongly to the general student of flowers; but to the comparatively few who find their greatest love in line work, there is a charm beyond expression in the suggestive quality of pen-and-ink, whether for this branch of work, or for figures or landscape. The very elusiveness of this charm, however, makes it difficult of explanation; so that the student who begins his work by applying for a recipe in pen-and-ink for "making trees" or "doing flowers" is generally met with the indefinite reply: "That is a matter of feeling; you must *feel* your subject before putting it on paper."

In such a case, one may have sympathy with both teacher and pupil. From the standpoint of the student, the whole question is a matter of lines; to his mind, if he can but find out "how to make the lines," the difficulty is past. To the teacher, the direction of the lines constitutes so small a part of good pen work (albeit an important part so far as it goes) that he is apt to lose sight of the student's point of view, and in a few theoretical statements cause chaos in the uninstructed mind. Such a one may well realize that an active remembrance of his own early struggles constitutes the first element of success as a teacher; and such a memory may profitably be cherished by him, to the exclusion of a recollection of later triumphs.

To the student it may be repeatedly said that it is impossible to tell another *how* to work in pen-and-ink, or any other medium. There is no recipe for anything in art, and we had better beware of all instruction which professes to give such a recipe. True art is above all things a matter of individual expression; therefore when we take such a subject as that of the present paper, the best thing that the earnest worker can get out of it is a suggestion for work which he will do in his own way. The more deeply he becomes imbued with a sense of his chosen subject, and the more he can really *feel* the shape



ROSE HIPS.

SAME SIZE AS THE ORIGINAL DRAWING.

or texture or depth of color of that which is before him, just so much the more truly will he finally render its likeness upon paper or canvas.

It would be a good plan, after deciding to make, say, a study of roses to be used as a tail-piece, to make first a rough sketch of the subject just as you have it in

mind; then bring your roses and arrange them as nearly as may be to what you wish. After this, endeavor to avoid many outlines, and to keep every shadow and

petal as simple as possible; express frankly and fearlessly on the paper before you your own conception of the group you have in mind. If it be a failure, another piece of Bristol-board awaits you, and the roses which serve you for suggestions will last yet a little while.

In pen work done purely for study, as is this, it is helpful to consider the subject distinctly under four conditions—viz., form, light and shade, color, and texture. It is not necessary to try to embody all of these perfectly in one drawing, but each should receive attention. Take the present subject, and consider it purely from the standpoint of form. We will find the petals of each kind of rose distinct in character and shape, and growing as no other rose does; its leaves may be specially sharp-pointed, or perhaps rounding and blunt; and the manner in which the flower is set on its stem, or the way the leaves spring, will all come under the head of form. Take it again and consider it only from the standpoint of light and shade; the darker half of the flower turned away from the light becomes apparent in contrast to the side turned toward the light; the shadow sides of the leaves are marked, the light and shade on the stem; and we take note of an entirely different set of ideas from those embodied in the study of form. Again, let us consider the color. We will find, of course, the chief color contrast between the leaves and the flower itself; and a few experiments will show how largely color has to be either sacrificed or forced in pen work. Do not, however, sacrifice more than is absolutely necessary. Black and white drawings are often unnecessarily violent, because the slighter values have not been sufficiently studied.

It may be mentioned in connection with this question of color, in pen drawing, that the term "color value" does not refer to the color as a color, but is used in reference to its relation to other colors in varying degrees of light or dark. This may seem to advanced workers a fact too well known to need mention; but a world of confusion arises in the minds of many upon the use of the term when the meaning has not been explained. Take, for example, a dark red rose and a white one, with their strong green leaves about them. We can easily see that even in black and white, where we have no color to help us out, we must make a very vigorous distinction—that is, we shall have very different "values" or degrees of light and dark by which we shall show the color of the green leaves, the deeper color of the red rose, or the absence of color in the white one. Then, taking a similar group, let us suppose the red rose changed to a light pink one, and the white one deepened to a Maréchal Neil. The two roses may be as unlike each other in color as before, since one is yellow and the other pink; but in their color values—that is, in the comparative degrees of light and dark color—we find a great change from the previous group. The leaves have now the strongest value; the two roses are nearly the same in tone, and in making a pen drawing of them we must be content to simply express in our work the fact that the roses are either white or very light in tone, and are of about the same color value.

Hence it may be seen that while two colors may be exactly opposite as colors, their color values may be nearly or exactly the same. This is a fact which the student in pen-and-ink must constantly bear in mind. In out-door sketching especially is this noticeable. One may find a most charming subject for water-colors, with soft tones and delicate lights and shadows, and on attempting to put it on paper in pen-and-ink, it is unhappily found that the color values are so nearly alike as to give nothing for ink work to take hold of; while, on the other hand, a tumble-down old building, painted

perhaps in such distressing colors as to put it entirely out of reach of the water-colorist, may appear in pen-and-ink as a brilliant and vigorous sketch, provided the color values be of sufficient contrast to make it attractive in black and white.

Finally, let us look at our subject from the standpoint of texture. Here we again find need for attention to details not included under the study of form, shadows, or color, a need for careful rendering in the delicate texture of petals, the heavier one of leaves, or that which is yet more rough and thick in the branch itself.

If the subject for study is in figure drawing instead of in the general line of the present papers, the need for study of textures will be more than ever apparent. One of the very best methods for practice in this line is to select several objects differing widely from each other in texture, and make quick and very simple pen studies of each in turn, aiming to give only the texture as it differs from others. A piece of silk drapery, another of heavy woollen plaid, some furry substance, and a shin-



DOUGLAS CLIMAX ROSES.

REPRODUCED THE SAME SIZE AS THE ORIGINAL PEN DRAWING BY E. M. HALLOWELL. A DRAWING OF THE SAME KIND OF ROSES IS SHOWN ABOVE, REDUCED HALF THE SIZE OF THE ORIGINAL DRAWING.

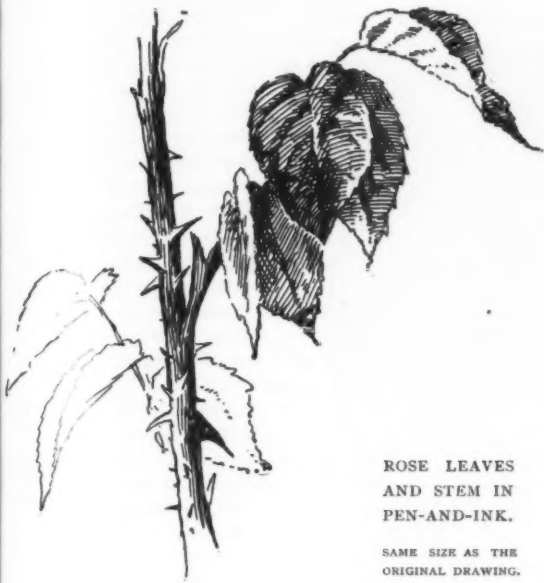
ing surface of pottery or glass will give much variety and practice.

Try to avoid thinking about the lines as lines. Think of the surface you wish to represent simply as fur, glass, or wood, as the case may be, and endeavor so to show it. You will probably find that in a study of wood the lines naturally take a long, sweeping direction; in that of a woollen material, they will be rough and broken; in a furry substance, short and crisp. But, in any case, they will better express what you wish if you keep the thought of texture in your mind, to the exclusion of the thought of lines.

In considering a group of leaves from the standpoint of texture, we may learn that the lines will best express the surface when running obliquely or directly across, to keep it flat; or again that the rose leaf seems most like one when rendered with lines diverging from midrib. An occasional one in outline will serve to concentrate interest upon those more elaborately treated. It

is useful to remember this when making sketches other than those of flowers.

We shall also have found by this time that incessant practice is needed to develop any ability in pen work; so to such practice, on all subjects besides the one of roses which we have taken for this time, the student is commended for another month. E. M. HALLOWELL.



ROSE LEAVES
AND STEM IN
PEN-AND-INK.

SAME SIZE AS THE
ORIGINAL DRAWING.

PHOTOGRAPHY VERSUS ENGRAVING.

A CORRESPONDENT asks: "Have the photographic reproductive processes aided or injured the art of wood-engraving?" The question was well answered, from one point of view, in a short paper contributed by Mr. William J. Linton to the catalogue of the spring annual exhibition of The National Academy of Design. His conclusion was that the engravers have been and are injured by the loss of employment, but the processes have not caused any deterioration of the art of engraving. As Mr. Linton himself is a wood-engraver of the first rank—although somewhat restricted in the scope of his work, by what, in his opinion, are the proper limitations of the art, we cannot do better than quote his own words: "Long years ago a preference for mere mechanical excellence crept into the engraver's practice, and fineness and pseudo-finish came to be valued more than good drawing. Many-lined minuteness and polished insipidity took the place of expression, of expressive lines drawn by the graver with knowledge and intention. The very quality characteristic of the art was lost, and imitation of copper or steel engravings (degenerated in like manner) came into vogue. That from time to time, and in all times, the artist still appeared in wood-engraving does not alter the general tendency. Then came photography to take the place of drawing on wood. Photography gave color and effect, without definition of form or perspective, but with infinite gradations of tone, too subtle and too indistinct to be taken up in ordered lines, and so the engraver had to work as in a mist, no longer able to choose his linear way, but stumbling at every graver-step, at last caring only for color. The engraving became an imitation-photograph—as an imitation admired by the uneducated, and for such admiration, and its promise of salability adopted by the publisher. The mock-photograph accepted as good, new mockeries followed for variety's and noto-

riety's sake (pretences of reproducing pencilling, charcoal drawing, the touches of a brush or of palette marks—in paintings in oil, and other such futilities), which seduced the engraver altogether away from his art into mechanisms which are not art. . . . So the engraver, having forgotten art, though he perfected himself in very wonderful mechanism (the characteristic of the wood-engraving of to-day, some noble exceptions allowed), had nothing but a challenge to other processes to compete with his own hand-process. And the end was clear, as process after process came forth to cheapen his work, the costly work of the human hand. And process after process will yet come not only to cheapen, but to better the best mere mechanism of the hand."

FLOWER PAINTING IN OIL.

XI.—CHRYSANTHEMUMS.

CHRYSANTHEMUMS will engage our attention this month. We have together previously painted many double flowers, such as the rose and the double poppy, but the chrysanthemum's doubleness is different. Its petals are so small and fringed that they almost come under the same sort of treatment that the clustered flowers received from us in May, but still not quite. Indeed, they are a type different from all the other flowers we have hitherto studied, and as they represent a large class, such as the garden asters, the zenias, and the double dahlias, we will consider the painting of them in this, our last oil-color lesson.

It is essential, in the first place, to select for our models flowers whose colors harmonize with each other, for such a variety of color and of modifications of color have been evolved from this "flower of gold" that it is very possible to collect a frightful discord. The white and pink kinds go by gentle gradations of mauves and kindred-tinted blossoms into the deep magenta reds, but if a terra-cotta red appears among them, the whole color arrangement becomes disagreeable.

The warm pinks and the warm reds together, or such reds with yellow, or the white flowers alone are beautiful. The shapes of the white chrysanthemums give enough variety to even white alone, if the surroundings are well selected, to make an agreeable subject to paint. Some of the blossoms are, you know, large and feathery, round and soft; some like eccentric stars with fierce and adventurous petals; others like small, mild rosettes; and yet others again, remembering their wild ancestors, have yellow centres. The yellow chrysanthemum goes well with nearly all the reds alone.

Let us study such a composition. In a round bowl we will pose some dark maroon red chrysanthemums, then others of a lighter tint. One with long, wild, fringed petals is terra cotta, and facing you is one light red flower with a yellow heart. To the left, long-stemmed yellow chrysanthemums lean and droop toward the light.

We draw the bowl that holds these flowers to one side of the centre of the canvas. It would appear too symmetrical and stiff if it were placed in the middle. The heavy olive-green table-cover has wrinkled into folds because I turned the heavy bowl upon it without lifting it up; but I will not smooth out the folds, for it looks unstudied, and the creases help the composition.

The color of the wall behind my flowers is a yellow

green that is darker on the side the light comes from, but grows lighter on the other side, because the light falls upon it more. It is very becoming to the yellow flowers, but when the red flowers are seen sharp against it the line seems hard, the colors too violently contrasting; so I move a terra-cotta colored screen just behind the edge of the table. Against it the red chrysanthemums lean and throw their shadows. The presence of the screen also gives a greater appearance of distance to the background. We draw these things, we draw the circles and disks in the places our flowers are to occupy, and then we paint the wall, the table, the color of the screen, the general tint of the bowl, and the inter-spaces where the green leaves are thick.

Next we paint the medium color of the yellow chrysanthemums. Where it is more intensely dark in places we mark the accent; where it is a mass of light we represent it broadly so.

We must not be so near our model as to see too exactly and two minutely each petal's every curve. You know that makes a hard, disagreeable study; but what you do see clearly record faithfully. Strike in the petals around the outer edges of the disks of the blossoms, drawing them as they are, and not from fancy. Where a few branch up or out or catch the light, paint their color and shape strongly.

With the red chrysanthemums pursue the same course, using the colors your models dictate, and give attention to the characteristic and enhancing leaves and stems which go with chrysanthemums.

In painting the glass bowl full of water, into which the stems of the chrysanthemums extend, allow them and a few leaves in the centre to be seen through the water. Toward the edges the curve of the bowl bends and magnifies objects within. Do not change your point of view, but paint each spot just as it comes, and the result will be very liquid-looking and true. There remains yet to paint the spot of light on the bowl where the window nearby throws a sharp light upon the glass and the study is finished.

The chrysanthemum is seen to great advantage as a plant, and drawn and painted as it grows it is extremely beautiful, for its manner of growth is graceful and characteristic. I remember a very striking picture I once saw of a chrysanthemum bush growing on a knoll, catching upon its top and upper blossoms the last rays of the low sun, while a wide landscape, dim in twilight purples, stretched behind it. Another painting of chrysanthemums I have seen showed warm yellow and red flowers bending beneath a too early fall of snow. This also was very beautiful.

Indeed, the varieties of shape, size, and color that the chrysanthemum possesses offer an endless number of different compositions and agreeable schemes of color.

PATTY THUM



ROSE HIP.

SAME SIZE AS THE
ORIGINAL DRAWING.



BRIDE ROSES, IN PEN-AND-INK, BY E. M. HALLOWELL.

REDUCTION: ONE-THIRD OFF THE ORIGINAL DRAWING.

FLOWER PAINTING IN WATER-COLORS.

A COLOR STUDY FROM NATURE—MORNING-GLORIES.



AFTER the monochrome exercises advised in the November number, it would be well to copy some of the fac-similes of water-colors which *The Art Amateur* so frequently gives among its color studies. In them the technique, the very brush touches of the original, are preserved so exactly that they explain much more clearly than words can do the standard of excellence to be striven for. The various artists there represented have such marked individuality that their work is to be distinguished, each from the other, at a glance; yet most of them have in common the breadth, freshness, and crispness of style that I wish you to aim for. This study of their work will be a great assistance; for unless you know definitely what you are trying to accomplish, it will only be by chance and after many detours that you will reach the goal. Then, these copyings teach besides the best methods of applying the colors, also a knowledge of their qualities. You find out what mixtures produce certain tints, how much or how little of each is necessary to give the exact color you wish, and similar facts. These can be learned in no other way but by experiment. Then there is a difference in the transparency of the different pigments; some are rather opaque by nature, such as yellow ochre, emerald green, and vermilion. Many others are quite transparent. The following is a comprehensive list of colors: Chinese white, Prussian blue, cobalt blue, permanent blue, gamboge, lemon yellow, aureoline, yellow ochre, cadmium, cadmium light, cadmium medium, cadmium orange, emerald green, Hooker's green, sap green, Indian red, light red, burnt sienna, vandyck brown, rose madder, purple madder, carmine, vermilion, sepia.

After we have learned by this imitation of good models how other people paint in water-color we turn our attention now to learning how to do it ourselves—a very different thing. In the first case, we have tried to copy all—everything in our model, imitating perhaps even every little accidental splotch. When we paint from nature, we observe for ourselves, we understand, and we know the meaning of each touch we put to paper.

For our first color study from nature we will take a spray of morning-glories similar to the one we drew in black and white. The light, bluish pink blossom buds, yesterday's withered flowers, leaves, and a little of the stem will compose the subject. Draw it as before for the black-and-white study, sponge it damp as before, tint in its shadow upon the white background as before; but the shadow is not to be put in in simple black any longer. Near the blossom it has lavender tints in its gray without doubt, and the leaves incline the shadow to be greenish in other places. The whole world is affected by this reflected and transmitted light, and we must not ignore it. You can never be sure of the color of any shadow unless you see it, but it may be set down as an axiom that is rarely pure black and white gray. It is our duty to see all the color there is and put it down. This is one of the especial pleasures given to painters to see more truly and to see more beauty than others do. In learning to paint, we are largely learning to see.

It makes a painting alive and beautiful to have the true tints there in all their strength and intensity and dull and uninteresting as a Thanksgiving story to scrimp and dock it of its colors.

Perhaps you have selected a cream tint of paper to use as a background behind the vine. If this is so, before everything else put in the yellow tint in your painting with a faint yellow ochre gray, leaving out scrupulously, of course, all the vine and its belongings. This tint need not be absolutely smooth, but it must take its course without any apparent reference to the flowers, and do not let any stoppages be seen where you have left it too long, and it has dried before you could resume it again. If you take plenty of color on your brush and have plenty more ready wet in the saucer, this need not happen. If you wish to graduate the tint darker toward the top or bottom, hold the sketch block slanting, that the paint may run that way, or add a darker and darker tint with your brush to flow into the other as you descend. When this tint is dry enough, wash on your undefined shadow tints on the background. Then turn your attention to

the blossom. Wash it over thinly with permanent blue or cobalt or antwerp blue—thinly and with small highest lights left where the truth calls for it. With pink or greenish gray touch in the shadows on the column of the blossom, inner and outer, as you see it. You have softened the blue of the corolla toward the centre with a sponge. When this blue is quite dry, wash rose madder over it; perhaps, if your flower is less pinkish than blue, use rose madder and blue mixed. You leave it darker where a shadow is, you carry it lightly but more pinkly over reflected lights, and at last you soften its edge toward the white throat of the column. You have not covered every bit of the blue nor the high lights you had left at first. Even when it is dry and has grown somewhat lighter in color in the process it is a more life-like purple flower for its uncertain and changeable shadings from blue to pink. Now come the five deep-tinted rays. Paint them with either a strong purple of purple lake or of rose madder and blue purple, or paint them blue and wash them with strong rose madder. It seems to give the color of such flowers better to paint the blue first and the rose after, than to reverse the process or to mix the two colors before applying them.

Now the leaves and stem are to be painted. They are nothing like so simple as when we looked at them as all black and gray and white. They are green, it is true, but of so many different shades. The little high lights we will leave white, as before—that is, a few of the most striking. The others we wash with a tint of bluish green, very thin. Or if the sky seems to be reflected into the shine of these high lights, and they look blue, we make this their preparatory wash of blue. When this is dry enough we thread between these high lights with a dark green, sometimes a very dark green where the contrast is very abrupt. Where the leaf quiets down to commonplace we paint it so with green. Then it yellows into some hollows, and in deep shadows it becomes a brown green. We have left threads of yellow-green veins where we saw them so. When the lighter parts are dry we take the dark green and mark the shadows near the veins with sharp accent. Where the leaf lacks all these details and contrasts, we paint it quietly with the green tint and shadow that we see on it. The stems have the same colors as the leaves, except for occasional streaks of brown or burnt sienna on them. The buds have the same colors as the flower, only very much fainter and greener. The high lights of the leaves may seem too white. Look at your work from a distance; if even then they glare too white, wash some of them faintly with a very light blue or blue green, but very lightly, and with not too much water in your brush, or you may wash up what is already there and spoil it all. After you have put down fairly all these things leave the drawing; do not attempt to finish it any more. That way lies destruction for the first sketches.

PATTY THUM.

WOMEN AS PORTRAIT PAINTERS.

AMONG all the women's portraits at the loan exhibition at The Academy of Design, there are only about a dozen by women. As a rule, women prefer to sit to men. A successful woman portrait painter the other day admitted this to a New York Times reporter. It was rather remarkable, she said, considering the fact that a much larger proportion of women than men have their portraits done. She added: "I like to paint men best, because they are very much easier subjects. They don't adapt themselves quite so readily to the pose, but when they do get it they keep it better than the women do, and are vastly more patient. Moreover, they don't talk so much. The men are inclined, as a rule, to say very little unless prompted. To catch the proper conversational expression, I have them tell me stories. These are not usually intensely absorbing, and I can paint and listen at the same time very well. There is another point. Men who have their portraits painted are usually middle-aged, and have been successful in life. Their features are pronounced. There is character and a settled look in their faces, which is very much easier to put on the canvas than the fleeting, ever-changing expression of the young beauty. And then if a woman is young you are expected to make her beautiful whether she really is or not. The man has no such vanity. He is content if you have painted an accurate likeness. A woman's costume is another difficulty. Dress has a material effect upon the lines and shades of the face, and consequently upon its appearance. Ladies usually come to sit in evening costume, in which they do not

look the same as in a gown of every-day wear. Therefore the effect of the costume must be overcome.

"Perhaps I should admit," said this lady, in conclusion, "that, speaking generally, men are, after all, better portrait painters than women. As a class, we are too apt to think that we are exceedingly clever and able to do anything in the realm of art. We love to paint landscapes and flowers, as well as portraits, although it takes the study and untiring effort of a lifetime to become an adept at portraiture."

FIGURE PAINTING.

I.—PORTRAITURE.

THERE is no art which is more exacting in its demands upon the painter than that of portraying in verisimilitude the human face and form. Such a statement may surprise many aspiring students who look forward to entering the profession of portraiture under the delusion that it is the easiest for the beginner, requiring less extensive art knowledge than the painting of "pictures;" but, as a matter of fact, all good writers on art who have a practical knowledge of painting agree that in successful portraiture, not only are all the technical difficulties to be met and conquered, but that, in addition to these, there is to be solved the problem of securing a likeness which shall be at the same time truthful and pleasing, without detracting from the pictorial effect of the whole presentation. Now, as we all know, in some cases the artist has no trouble in making his portrait both truthful and pleasing, while in others truth and beauty lie at great extremes in the reality, so that the reconciling of such incongruities assumes, one may say, almost a moral aspect—that is, if flattery be considered prevarication.

Under some circumstances, however, the wise portrait painter will prudently leave the mirror of truth reposing at the bottom of its traditional well; and, asserting his artistic privilege, he will draw with caution upon his imagination, should it be necessary to improve upon nature. Let me explain here that by "improving upon nature" I do not mean the addition of charms which do not exist, but by suppressing judiciously certain defects which might, under favorable conditions, pass naturally unobserved.

To accomplish this successfully without resorting to flattery (which if obtrusive is abhorrent) requires a knowledge of many things, which may be acquired through careful study and patient practice. To these we may add tact, judgment, and discrimination, and under such conditions the ideal element may safely be admitted into portraiture, thus elevating it from a mere reproduction of nature into the highest art.

In order that the following suggestions may be as practical as possible, useful to the beginner as well as to the more advanced student, let me ask that those to whom the preliminary steps are familiar will bear with patience a short recapitulation of certain points, which are indispensable to one knowing little or nothing of what lies before him. It seems hardly necessary to repeat that a thorough knowledge of drawing and painting from life is the *only* foundation upon which the young artist can build up any career; but he should not venture to embark upon the profession of portraiture without a distinct and individual talent, or rather, gift, for seeing and "fixing" a likeness upon the canvas. And these two, the natural gift and the education necessary to express it, are two halves of a perfect whole, either one of which is useless without the other. The education any painstaking student may acquire; the gift is rare indeed.

In the painting of a portrait there are certain practical preparations to be attended to which will greatly facilitate the work independently of the actual delineation of the personality before one. These may be formulated as follows: "the lighting," "the background," and "the pose." The first we shall consider is the all-important arrangement of light and shadow, which we may say is the greatest element in securing a likeness; for by "light and shade" we arrive at the true delineation of form. A good deal of originality may be displayed in the lighting of a portrait. Remember, that light, with all its beautiful possibilities, is sometimes cruel in bringing out defects, just as a well-adjusted shadow may be kind in concealing them; and if there are decided defects in one's sitter, these should be mercifully treated. For example, if the left side of a face shows some disagreeable peculiarity, let us throw this side in shadow, turning it slightly from the window, and allow the strongest rays to fall upon the other profile. Remem-

ber, however, that too much shadow is fatally unbecoming, as a rule; only a Rembrandt could venture to play with the powers of darkness, and no model with lines less perfect than an Apollo or Venus should consent to stand the test. Thus, it may be inferred that the most successful portrait painters are not always those whose "technique" is most skilful; sometimes the preference is given to those who have learned the art of representing a sitter to the best advantage. And this desire to be seen at one's best is not confined to the "fair sex," if one may be permitted to say so; it is inherent in all mankind, and a sincere effort to express the greatest charm in a subject lies at the root of all that is best in art.

It is therefore, we may say, that the first step of importance in arranging a portrait is *the pose*; secondly, we may rank *the lighting*; thirdly, *the coloring*. Expression, which is the secret of much that is pleasing in the likeness, is controlled by many things, and will be discussed later. It is wiser to put aside all thought of this, therefore, until the structural part of the work is satisfactorily complete.

Before going farther a few practical hints are here suggested for the guidance of a young artist in arranging his studio; for a convenient and appropriately furnished studio is an absolute necessity for the portrait painter. The light is, of course, the most important consideration. This should come from a large window placed at the north side of the room; a skylight is less satisfactory, as it throws the shadows too directly beneath the features, in a manner which is more picturesque than becoming. One should keep in mind also that a light of this character is not generally met with in one's parlor or ordinary living-rooms, so that the effect, being unfamiliar, may detract from the likeness. The light should be further controlled by an adjustable curtain, which may be raised or lowered at will.

M. B. O. F.

DESIGNING FOR LITHOGRAPHERS.

"We are always on the lookout for original ideas, and are very glad to pay for them when we find them," said Mr. Gray, of the East Lithographing and Engraving Co., when asked if the making of designs for lithographs offered a good field for young artists. "And," he added, "there is never any discrimination as to sex in the matter. A picture is always accepted solely on its merits. We keep only one or two artists on salary, and these are for a special kind of work; because we prefer to pick up fresh material wherever we can find it. That is, we think it better to be at liberty to accept any picture offered to us which has just those qualities we require.

We examine all pictures or sketches submitted to us very carefully, and sometimes we are so pleased with the ideas and execution of an artist that we put his name on our books, and the next time we have a suggestion we want worked up, we go to him.

"A short time ago, Miss Lathbury brought in these two delightful pictures of children. You see, they are new and charmingly piquant conceits, and the moment I showed

give them good drawing and harmonious coloring. These business patrons of ours who use pictures for advertising purposes know that the public have become fastidious; hence they will only accept good designs. It is not so very long ago that advertising pictures invariably had hard, glaring backgrounds, and crude, contrasting colors in the shadows of the draperies and even of the flesh; but that sort of work would find no sale now except in the backwoods.

"Sometimes artists submitting pictures to us think that for our work they must be stiff, precise, and, as far as possible from broad handling. This is not the case. We like a certain dash and 'chic,' and we sometimes have to take the stiffness out of pictures. Of course we can only do this where it is not too general or too pronounced. For instance, a lady submitted to me twelve designs, which I thought good enough to show to a publisher. 'But,' said he, 'see how hard the outlines of the faces are.' He was right. The artist had not been satisfied to let the shadows bring out the contour of cheek and chin, but had emphasized them with precise lines. 'That,' I said, 'can be rectified when our artist comes to draw the design on the stone. He can soften that or any other lines which need it. The conception, color, and general treatment are good enough to make it worth while to take that trouble.' The publisher took the pictures, and they turned out very well."

"What style of work for commercial uses is in most demand?"

"First and foremost figures. Just now the rage is for children. The faces and figures of pretty women are next in favor. But both the women and children must be doing something. The public always wants a picture that tells a story. It may be two girls reading a letter, and appearing much inter-

ested or much amused. It may be one is holding something over the head of another, with which she is going to surprise her, and so on. Sometimes for a certain manufacturing purpose or a particular business firm a design especially adapted to their needs is required. For instance, we wanted a design to show on a little card the strength of a brand of spool cotton. I suggested to the artist that he have some of the spools, like wheels, hitched to some animals, driven tandem, the thread serving for lines. The design he submitted, which was about three by five inches, showed two chubby children, sitting back to back, in chairs tipped against an immense spool of thread, to which the seats were fastened, the whole being drawn by three dogs, hitched up tandem, and going off at a smart trot. The little picture was well drawn and colored and carefully finished; and was so amusing that it immediately found favor with the firm."

A. E. IVES.

(To be concluded.)



"BLACK DIAMONDS." ENGRAVED BY C. BELLEUGER, FROM THE PAINTING BY BENJAMIN CONSTANT.

them to a customer of mine, he said he must have them, and he added I must be sure to let him know the moment I found anything else as good. You see there is a quick market for ideas. Sometimes when a picture is submitted to me, and the drawing, color, or general treatment is bad, but the conception is novel or striking, I buy the idea of the painter, and give it to some one more artistic to work it out.

"People in these days seem to have gone picture-crazy. There never has been such a demand as there is now. They do not care so much for black and white as they used to—they want color; as realism seems to prevail, they want in their pictures the colors of nature, and the crude work of the chromo-lithograph of several years ago no longer satisfies them. True, our pictures are many of them for the soap manufacturers, the insurance companies, and the patent-medicine men; but we try in our way to be educators of the people, and to

LANDSCAPE PAINTING.

X.—IN THE FARMYARD.

PERHAPS at this season the conventional painting of trees may become a trifle monotonous to the young artist who likes variety. He will find some delightful material for study in an old-fashioned farmyard; for it is not necessary that one should be an "animal painter" to note the effective touches of color given by a red calf, a bay colt, or a flock of yellow sheep, should the opportunity be afforded of sketching any or all of these accessories.

It would be discreet not to attempt too much detail here, unless the student has had some preliminary practice in the drawing of animals; he will discover that horses, cows, and sheep are rather exacting subjects, as each class naturally possesses a distinctive anatomy of its own; and no matter how familiar the draughtsman may be with the intricacies of the human form, he finds that a certain amount of practical knowledge of their individual characteristics is indispensable in order to render properly the action of these intractable models.



Separate studies in color will be useful, and also careful pencil drawings of heads, legs, and feet; certain movements sketched in with a few lines, perhaps the upward toss of horns, the switch of a tail, may be indicated, and the data thus obtained are added to the composition, later.

It is quite possible, however, to secure a good effect, without inviting too much criticism, by partly *losing* the outlines of such objects in shadowy corners (or elsewhere), bringing out sufficient detail of form by a few prominent touches of light, suggesting rather than defining the whole. Sometimes surprisingly little will be necessary to accomplish this—a pair of curved lines of light above, a white or gray patch for a forehead, a square pink touch hinting at a blunt nose; below, perhaps underneath all, a brown line of foreleg, ending in a sharp light at the pointed hoof.

The rest of the body may be almost invisible, except perhaps for a luminous gray half tint; but see that each of these few touches has the correct form, and that it is in its right place, so that even the old farmer would recognize in your picture the fact that a cow is grazing in the deep shadow of his barn; for if these mere spots of light are truthfully studied in strict relation to the surrounding values, the whole body of the animal will be felt to occupy this space. Such an impression is much more realistic in its effect upon the imagination of the beholder than if every portion had been carefully outlined.

In this same sketchy way one is privileged to treat the drawing of the numerous fowls—chickens, turkeys, ducks, and geese—that are scattered everywhere, making use of them in masses or singly when necessary or advisable, and omitting them entirely when they threaten



to interfere with the simplicity of the composition. Let us, therefore, regard these indispensable but lively inhabitants of the territory merely as accessories, and devote our efforts principally to securing the beautiful color effects of less exacting models at hand.

The great pointed ricks of delicate, new-mown hay and stacks of shaggy, coarse-stemmed golden straw are most available at this season, while their faint, faded green tints still linger, and before the sun and wind have dried out all the color, leaving only monotonous, dusty, yellow grays. Look at such a hay-rick as it appears relieved against a blue sky, dotted perhaps with a few feathery clouds, and choose an hour before noon, while the deep shadows lie stretched alongside; then place your easel in a position just near enough to include a little patch of brown earth in the foreground strewn with loose hay and straw. The background may perhaps show a plane of far-reaching stubble fields, with a line of distant purple hills stretched along the horizon, or it may, perhaps, be a belt of woodland meeting the blue sky.

Sometimes, more directly behind the hay-ricks, one sees the gray side walls of an old barn, with glimpses of a sloping red-brown roof, and it may be that a bit of both roof and sky are available; and here, indeed, if well managed, we have material for a picture.

In sketching the principal features of such a composition, the student must beware of making the hay stacks too large; and their relative size, in proportion to other objects in the picture plane, must be determined in the usual way—by comparative measurement with some available standard in the foreground. Paint in the general effect of the hay exactly as it appears against the background—a mass darker in value perhaps than the sky and lighter than the trees (though this effect

cloud, for example, with silver-gray edges, forms a charming contrast to such a foreground, and one quite often meets with this lowering sky in warm summer afternoons. A few quick color notes here will be sufficient for future reference, if they are carefully made. Study faithfully these points of contrast, and observe the rich-toned earth of the foreground, where the shadows will all be more or less purple or blue in quality as they are influenced by the color of the clouds; and note also the sharp touches of gold where sunbeams fall across scattered wisps of hay and straw. Try, if there is time,

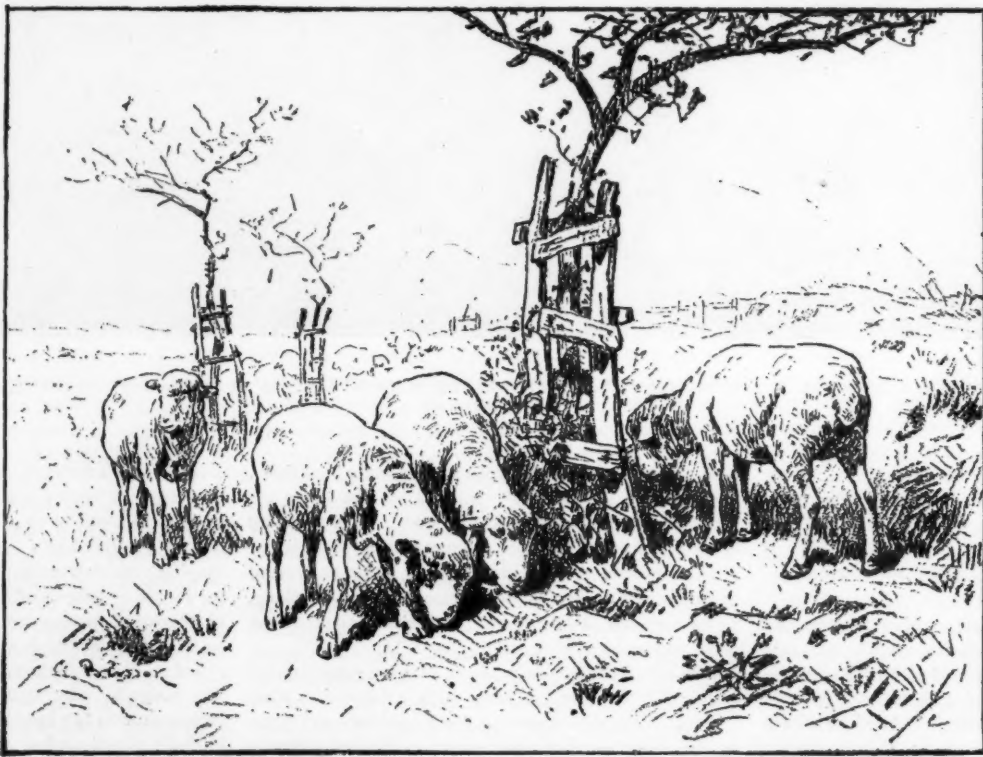
later, to catch some brilliant bits of color from the crimson wattled "turkey gobblers," with purple lights glancing on their homely plumage; and the red-brown roosters wearing collars of pointed golden plumes worthy of a bird of paradise, their "coxcombs" shining like coral in the sun. Maybe a flock of busy hens are to be seen—speckled, white, and brownish yellow—feeding together, with heads down, over the scattered corn; and here is a chance for a quick sketch of brilliant, white tail feathers, yellow claws, and gay-tufted topknots.

In painting such a scene, remember always that the salient effects of color broadly felt, in connection with contrasts of light and shade, are more important in securing a truthful impression than overmuch attention to details.

M. B. O. FOWLER.

In painting a figure composition, choose for your models the type of figure which best falls in with your ideas. Do not change your ideas to suit any model who may happen to be at hand, for, in that way, you will not only lose

the power of concentrated thought, but your work will also lack intention.



"SHEEP." CRAYON DRAWING BY F. BRISSOT (MUCH REDUCED).



"DUCKS."

BY R. VALLETTE.



STUDIES OF SHEEP. BY ROSA BONHEUR AND AUGUSTE CAIN.



"NOVEMBER." ENGRAVED BY FROMENT FROM THE PAINTING BY ALEXANDRE RAPIN.

THE ART INSTITUTE, CHICAGO.

II.—MODERN PAINTINGS.

Of the modern oil paintings belonging to the Institute most are by American painters, in purchasing which the Institute has set a good example to other bodies of the sort. Among the best of these pictures are Dannat's "A Sacristy in Aragon" and his study head of an "Aragonese Smuggler," both vigorous works, but giving little promise of the particular sort of excellence which the painter has since attained. The smuggler raising a bottle to his lips, the priest and his visitor in the sacristy are stupid folk, and are painted with a sort of dull energy that quite suits their character as subjects. The shadows are opaque, the color dark and bituminous. Mr. Dannat now paints in so high a key that shadows may almost be said to be absent; his subjects are drawn from the "café chantant," and his style has become one of almost phrenetic insistence on lines of motion and expression. Mr. Walter Shirlaw's "Portrait of Himself," holding palette and brushes, is one of his most interesting works, though we may say that no painter has ever cultivated an ideal of form more unlike that which nature has given him. Mr. Ridgway Knight's peasant girl going up the steps from the bank of a river; Mr. George Hitchcock's "Holland Flower Girl;" Mr. C. S. Pearce's "Beheading of John the Baptist;" Mr. Bridgman's "Biskra Women" weaving the burnous; Mr. Weeks's "Neapolitan Lazzaroni" (illustrated in *The Art Amateur* recently), and Mr. G. P. Healy's "American Fathers" are more characteristic examples. The Institute owns an excellent Cazin, "Solitude," and the fine Jules Breton, "L'Étoile du Berger," illustrated herewith—a Breton woman with a sack on her shoulder, petticoats kilted up, and a sickle thrust among their folds, gazing up at the shepherd's star, sign of the hour for folding the sheep, which is beginning to shine in the sky. There is a very interesting early example of Alfred Stevens, a lady with a poodle in the waiting-room of a railroad station; a fine Daubigny, a sunset on the banks of a river; a noted Schreyer, horses breaking loose from a stable in flames; a red-sailed fishing smack, becalmed, by Clays; a Delort, "A Flirtation," between a gallant son of Mars and a pretty girl, with a harbor and shipping for background; one of the passably well-known market scenes by candlelight, by which the painter, van Schendel, gained a temporary reputation; and a fine Wahlberg, a big, gray landscape, better painted by a good deal than his refined but rather weak seascape that was shown in the Swedish section of the Fine Arts Building at The World's Fair.

Of Gérôme there is a fair example, though rather harsh in color, a Moorish interior with a tiger sleeping on roses, his keeper by him in a green turban. A small Grolleron, a French soldier, is hung too high to be well seen. Of Frappa, the Italian painter of monastic life, there is an uncommonly good example, a monk chanting out of a book which he holds in his hands. One of L'hermitte's delightful pastels, so much more expressive than his oil paintings, shows some women sewing in a dimly lit interior. Of a number of landscapes by the Austrian painter, Eugène Jettel, a large marsh scene is the best. An example of the Munich school is furnished by Zimmerman's "The Doctor's Visit." The doctor is carefully feeling the pulse of a sick baby lying on its mother's lap. The strong color of the background throws out his black coat and lace ruffles conspicuously, and contrasts more delicately with the mother's pale and anxious face. A "Tavern Brawl," by David Coll, is full of spirited little figures; an "Algerian Port," by Ziem, viewed from the strand, belongs to the painter's best period; and a half-length of a blonde in a red dress, by Makowsky, is also an uncommonly good example, so much so that it has given us an agreeable surprise. De Neuville's "The Piece in Danger"—Bavarian troopers pouring down over an embankment upon a detachment of French artillery, who, taken completely by surprise, are, some of them, whipping up the horses, others trying vainly in the narrow roadway to make front against the enemy—is one of the painter's most spirited and dramatic performances. It presents a sharp contrast both in subject and in style to Karl Girardet's comical picture of a colored groom leading a poodle through a Swiss village, to the amazement of the inhabitants. Jacquet's excellent "Vivandière" is the best work of the painter in this country, perhaps in existence. It recalls and is not unworthy of Lancret. The vivandière is seated on a drum in a coquettish attitude, banners and other martial bric-à-brac effectively grouped near her. She is dressed in

the mode of the end of the last century. The painting is, considering that it is not a recent example, in an uncommonly high key. Of Vibert there is a "Trial of Pierrot and Columbine," a water-color in the style which he has lately abandoned; and there are examples of Jules Dupré, two good cattle pictures by van Marcke, a Kaemmerer, and several other pictures deserving of notice if we had more space at our disposal. On the whole, this part of the Institute's collection is probably of the greatest utility to students, affording them good examples in many lines of work.

THE HENRY FIELD COLLECTION.

THE exceedingly choice collection gathered by the late Henry Field, of Chicago, and presented by his widow to the Art Institute, contains but forty-one pictures in all. About two thirds of the paintings belong to the Barbizon School, including those by its followers and by its forerunner, John Constable. "The Lock," by the great Englishman, was one of the gems of the Fair, and its noble simplicity would make it rank high in any gathering. Very few touches suffice to show giant branches,



"THE VIVANDIÈRE." PAINTED BY J. G. JACQUET.
(IN THE ART INSTITUTE, CHICAGO.)

horny, lichen-covered, stretching across the rude wooden lock; in front of it is a brown pool, streaked here and there with foam; behind is the mysterious woodland, a tangle of trees; on the edge of the shore sits a figure in scarlet vestments, supplying an effective red note.

Millet's "Bringing Home the New-Born Calf" shows two rustics carrying on a hurdle heaped with straw the helpless, foolish-looking creature; behind follows the cow, reaching forward to lick her calf, and held by a cord in the hand of a sturdy peasant woman. The men are evidently moving slowly, with heads down-bent and faces in shadow; they have that air of solemn devotion with which Millet's peasants perform every homely task; it might be a little funeral procession. The lighting of this picture is most carefully arranged. The coloring is a sober harmony of brown and blue and green. This picture was formerly in the well-known collection of Mr. Probasco, of Cincinnati. The smaller Millet, "Woman Feeding Chickens," came from the Morgan sale.

There are three Corots: a large "Evening Landscape," of trees and river, reddish brown in tone; a smaller, greener daylight "Landscape," and "Figure of a Girl," painted with some exquisite dewy grays, the most interesting of the three from the comparative rarity of Corot's figure subjects.

If the Corots are only fair, the four Duprés are especially fine. "On the Road" shows wagoners having a hard time on a hill, where some big oaks, such as Dupré loved, jut across a glorious, rolling sky. There is a good, small "Landscape," and a good, small

"Ocean View;" and there is a superb, buoyant "Large Ocean View," which commands instant homage. The waves in the foreground are visibly moving; back and back they stretch to where the darker horizon meets the breezy sky, and a sun-smitten sail gleams white in the distance.

The small "Landscape," by Troyon, of a path winding through fields and a row of elms against the sunset sky, came from the Morgan collection; the larger one, "Pasture in Normandy," from the Secrétan sale. It might be on the other side of the same elms, painted in morning freshness, when the cattle and sheep cast short shadows on the green grass. Then there is an "Unfinished Sketch of Sheep" and the large "Returning from Market," which was shown at the Fair. It represents a party of peasants driving home a flock of sheep. The road is apparently a wide one, bordered with trees on either side; the light comes from behind, striking along the woolly backs and through the pink ears of the sheep; one feels the confusion of dust and of objects seen against the light; the sheep-dog—well, perhaps they use a large breed in France; but the red-capped child in the woman's arms is very small. "What's she carrying there—a monkey? And get on to the feller behind in the high hat!" said an all-uncultured critic at the Fair. And there was justice in the points he made.

Rousseau's "River View," from the Secrétan collection, is small and dark, with a glow of evening fires through its sombre trees. It has the painter's usual characteristics far more than the larger, high-keyed "Landscape" from the Morgan sale. It might be a bit of American woodland, and it might almost have been painted by one of the old Hudson River school, with its full June leafage and its detail of red bushes and fern leaves in the foreground. There is a small "Landscape with Figures," by Diaz, and a larger canvas, inventoried rather than entitled "Three Children with Dog." This is a good example of a man inexplicably dear to connoisseurs—clumsily drawn figures, color decorative, like a piece of tapestry.

"Landscape with Houses" is in Daubigny's earlier style, reminiscent of some of Millet's work. "The Marsh" is in his more familiar manner—green shores and graceful elms mirrored in glassy water, sedges where men fish and ducks sail placidly.

Jules Breton, who, to put it briefly, is a sort of diluted Millet, has "At the Fountain;" "On the Road in Winter," a snow scene painted at Courrières in 1884, and one of his best-known and best pictures, "The Song of the Lark," a solitary peasant-girl coming, barefoot and sickle in hand, through the stubble; she is young, hard-worked, but cheerful; her kerchiefed head cuts out statuesque as the Sphinx against the dawn-flushed sky; her eyes follow the soaring lark, and she answers his carol with her own matin song.

By Van Marcke there is a fine "Study of a Cow," admirably placed before us on solid green turf, "a foreground that you can walk over," as W. M. Chase is fond of saying. One does not greatly care for his two pale cows, "Tête-à-Tête;" nor for Delacroix's "Wounded Lioness" and "Tiger;" nor for Decamps brown "Pigs." His "Street Scene in Naples" is also brown, "but comely"—a piece of almost monochrome work. A small Schreyer of good quality, "Man Riding through the Snow," and the large "Potato Harvest," by Knaus, shown at The World's Fair, are the only Germans represented. The latter is a good painting in a painstaking, detailed manner, as different as possible from the dash and romance of Fromentin's fine "Women of the Sahara," which had the same honor. Square, windowless Oriental walls rise on either side like cliffs; the sunlight touches the top of them, but down below, as in a shaded ravine, lie the women in the abandon of languor or of despair. Similar in dramatic effect is Hébert's "Woman Guarding Cows," a stern, watchful figure in sombre red and blue draperies, leaning on a gun, while the men sleep behind her among the rocks.

Domingo's brilliant, highly finished "Courtier," his sunny yard in "Lazy Spain," Fortuny's tiny, vivid "Study of a Man" in antique dress, and Detaille's handsome "Mounted Officer" belong in one sense to the same school, with a difference in fire and spontaneity of execution.

THE New York journal which recently congratulated the Metropolitan Museum on the acquisition of Watts' "Love and Life" is under a misapprehension. The picture was given to the American nation, and, naturally, will find its resting-place at The White House.





"THE STAR OF THE SHEPHERD." ENGRAVED BY BAUDE FROM THE PAINTING BY JULES BRETON.

CHINA PAINTING.

CHINA DECORATION AS AN INDUSTRY.

II.—WHY DO WE NOT PRODUCE BETTER WORK?



HAT we have not already made a showing for ourselves in this as in the other arts is proved by the fact that we have no place in our own market. Whatever our vanity may claim, the fact remains the same. Our merchants are stocked with the products of American workshops and American looms, along with their foreign importations, although it is an open secret that the stock sometimes becomes so badly mixed that they make the dreadful mistake of selling the domestic for foreign goods; but we have not even that cold comfort. Our art potteries make a brave showing, and have won their place in the world, but our china dealers are not stocked with high-class American decorated ware.

We have no national establishment to make and preserve a reputation for us, and consequently we lack the discipline of one; we have no traditions to uphold, no severe criterion to be judged by. We are all professors, and we run a go-as-you-please affair, and naturally there is no respect for the art in the public mind. Any person who fails to make a living in other ways can "learn to paint," and make a fortune at once.

We must make our market, we must make our traditions, we must force the buying public to recognize us.

Lack of thorough, systematic training is at the root of the whole evil. What proportion of those who are now offering work for sale ever had it? In what other art, trade, or profession can one set up for an expert after six months' practice? How many can tell the nature and action of their colors or the theory of glazes? How many know the secrets of the kiln? The colors are put on and sent to be "baked" much in the way slate mantels used to be decorated. It is not the fault of the teaching or teachers that too many are but poorly equipped for their undertaking; but the fault is with us, the pupils, who do not discipline ourselves. A teacher of music demands a certain number of hours' practice every day in simple scales and finger exercises. The higher the art taught the more severe the practice. The most brilliant violinists spend many hours every day in simple exercises; but what beginner in china painting could be persuaded to spend an hour a day in simply laying color over a given space until the tint could be graduated at will? How many advanced workers, taking up something new—putting on raised paste for gold, for instance—spend an hour, or ten hours, if need be, in learning to turn a curve or draw an even line? How many simply practise day after day until they can do it?

Persons undertaking such work should have intelligence and self-control enough to train themselves. It takes time and patient endeavor to follow any branch creditably; but where one is waiting for the money one's work is to bring, the temptation to slight and hurry it over seems too much for some to withstand. Success, however, will never come with the feeling that "it is good enough for the price." The workman in the Old World factories knows that his daily wages depend upon the grade of his productions. He is trained to one branch, and knows no other, at least for the time, and we cannot hope to compete with him until we work with the same fidelity. Well it will be for us when we learn that our employers—the buying public—are as exacting in their demands as are his.

But manual training is not all. It is not enough to receive instructions or to follow the very best methods that were ever taught, if we do it as a parrot repeats his little story. At the same time we are train-

ing the hand we must train the brain to be the motive power for that hand, and at that something more than the steam that moves the engine. Our army of workers is large enough, but it needs reorganizing.

It is an insult to the public to offer crude work. They may know better if we do not, and if they do need educating, in training ourselves we shall train our customers. There is no reason to doubt that strictly high-class American productions will receive their due when produced in sufficient quantities to deserve recognition.

C. F. BRADY.

RAISED PASTE.

It is important to disabuse the mind of the universal impression that "raised paste" is mysterious and unreliable. It is also most important to know the difference between good paste work and bad, and to have a clear idea of what you are trying to do.

Go into stores or art museums and study the handling and delicacy of the best imported work done by artists—not by ordinary factory hands. Notice particularly the outlining and the modelling.

In mixing the powder for paste, it is better to prepare a quantity—say one bottle full at once. Put enough Dresden thick oil in it to dampen it thoroughly, but not enough to form a paste. Then add turpentine—more or less makes no difference—and rub all three together on a ground-glass palette, until the paste is as smooth as cream, and of about the consistency of paint as it comes from a tube. See that all the grains are rubbed out or dissolved. All this can be done in about ten minutes.

It is better to put the mixture, thus prepared, into a small jar or pot, and to keep it from the dust, until it is needed.

After the design has been drawn, and the china is quite ready, take out enough paste for the work you are about to do and again smooth it with turpentine, as it has, perhaps, got hard, or is too thick to flow from the brush.

If the paste crumbles or comes from the brush in grains, or the line shows each touch of the brush, looking dry and uneven, it stands to reason that some medium is necessary to hold it together; then add just a very little Dresden thick oil. If, however, the paste spreads after it has been applied to the china, and remains soft, looking glazed, then there is too much oil. A little alcohol will counteract this and will send the oil to the edge of the palette; or else you may add more powder, and that will absorb the oil.

Do not go on with the work until the paste stays exactly where and how you put it, for the gold will only emphasize bad work; mistakes will be all the more noticeable.

It is better to use the paste soft enough, so that it smooths itself evenly as it comes from the brush and the line can be joined without showing in the least.

Use a sable rigger no. 1, of medium length, finer still for very fine lines. Much of the beauty of the work depends upon the strength and spring of the brush.

Take up the paste on the end of the brush, and in quick, short strokes coax it to follow along the line, and do not wear out your patience in trying to make it flow in one long stroke. You will have no trouble in getting a line or leaf perfectly smooth; but the paste must be soft, or the little, quick strokes of the brush will show.

Keep the lint or dust out, or it will make the paste flow from the brush in little lumps, greatly disfiguring the work not only of the line, but the whole piece. Paste should look perfectly dry, not glazed or soft, ten min-

utes after it is on, and you may be sure it will not spread or crack in the firing.

The design for a cake plate, given in the supplement, can be followed in different ways, either in raised gold work entirely, or in gold and color. If in the former, draw in the design with lead-pencil; or, if you are not very skilful in the use of paste and have to rub out frequent mistakes, use india ink.

Begin with the scroll around the medallions, which, after being outlined in paste, can be made solid afterward in gold. The lines crossing the space in the medallion must be made with a fine brush, and look very even. A line in paste can cross another, when the under line is perfectly dry. The four little dots at the intersection can be in paste, or in enamel to look like turquoises. To do the latter, use Aufsetzweiss (German relief white) with one fourth Hancock's (English) enamel. Then color this mixture with a pale blue tint made of deep blue green and night green, remembering that the enamel colors (excepting some of the reds) fire darker, so your dots must look paler than you wish them to be after the firing.

When white enamel dots are used, leave the color out, of course, and add a very little flux—say one sixth.

The blossoms in the medallions may be in paste, outlining with little lines and dots of paste in the centre, with the whole flower afterward done in gold; or they may be painted delicately in rose pompadour for the first firing, and shaded with carmine no. 3 for the second. The centres may be put in with a little mixing yellow, and may be shaded and touched with brown green.

The clouded background should be painted with night green or any blue green, pearl gray, and brown green. Let one color blend into another.

The little vine should be outlined in raised paste, and the leaves and blossoms covered solidly in gold for the second firing.

A richer effect can be obtained by tinting the rim of the plate with chinese yellow (one sixth flux) and leaving the medallions white for decoration. The edge of the plate should have an even band of gold to give a perfect finish.

The little circles above the medallions can be used for a setting of the blue enamel, and will look most effective when the circle is composed of tiny paste dots, which must be kept on the line and in a perfect circle. Be careful in your details, or your work will have an amateurish look.

ANNA LEONARD.



LOUIS SEIZE DECORATION.



LOUIS SEIZE DECORATION. SUITABLE FOR CHINA PAINTING IN THE DRESDEN STYLE.

ANY person possessing one of those rare old ivory miniatures of the time of our great-grandmothers can give much pleasure to others of the family by presenting them with copies of it. These can be made on china. The soft, mellow color of the ivory and the handling can be imitated very closely. Small medallions come for the purpose, and no more beautiful Christmas gift could possibly be wished for.

UNDERGLAZE PAINTING.

II.—HINTS ON THE OPAQUE METHOD (CONTINUED).

THE ware to be decorated should be of a rather porous nature, but the clay must be well fired. When the body is too fine or not absorbent enough, the decoration will, after glazing, have a thin and dry appearance.

In choosing your shapes, always give simple forms the preference, as they will decorate to the best advantage.

Before you begin to use color, see that the surface to be decorated is perfectly clean. This precaution is important, because an unglazed surface is liable to harbor dust or grease. Fine sandpaper will remove the latter, but to be certain that all dust has been removed, wash the surface with clean water, and wait until it is dry before beginning to paint.

The first coating should contain a great deal of white and be put on as evenly as possible. Lay on the paint with a (not too short) bristle brush, using the same in short strokes with a cross handling. If the subject is complicated, make the drawing on a thin piece of good manilla paper; prick it and pounce it on the prepared surface with pulverized charcoal. It is understood that the surface should have a coat of color before the operation of pouncing or other method of drawing is begun.

Outline the drawing with a sable brush, generally using a little dark brown with white.

At this stage it is advisable to pay great attention to the drawing; that is, have the subject well decided. In making changes scrape off lightly; never rub the colors.

By drawing, I mean the general construction, not the details. These should only be attended to after the masses have been well loaded with color. In working the details, a little vehicle, or rather gum water, can be used to advantage with sable brushes.

Any alteration can be made, but the scraper should be used to remove superfluous color before repainting. The scraper is an indispensable tool.

In painting a dark mass upon a light place, scrape off a little of the light color; or, in other words, prepare a kind of hollow or bed for it; as the darker colors contain more flux, they might run in the firing. This treatment refers especially to the earlier stages of the painting, before much vehicle has been used. The use of vehicle must be guarded against until the subject is thoroughly laid in with colors containing white.

For detail work and toning down, the vehicle is indispensable, for by its use the pure colors will retain more brilliancy.

Should important alterations become necessary, scrape off and recommence with lighter solid colors.

The most successful workers in opaque underglaze are generally those who have the least method in their painting, but build up their subjects by working a little

GARLAND FOR
CHINA PAINTING.FROM AN OLD
DRESDEN MODEL.

here and a little there, doing lots of scraping and making plenty of alterations.

Those who expect to commence at the top and finish by the time they reach the bottom of the decorated surface had better not commence at all, for they will never meet with success.

CHARLES VOLKMAR.

CONCERNING HOLIDAY GIFTS.

MRS. FRACKELTON TO CHINA PAINTERS.

My dear Children:

BEING asked by the editor of *The Art Amateur* to give you some "motherly advice," I shall take heart from my gray hairs, and beg you to be "good" and respect them.

Just now, in these awfully hard times, when every one of us is afflicted with "tightness of the chest," the great question with the rank and file (and, if the whole truth is to be told, with the officers, too) is how to turn that "honest penny" which must be eternally kept spinning in order that the comforts and luxuries may be had.

Now remember that I am writing to *you*; this is quite a personal letter, though you do not receive it "in the regular way."

What may be acceptable for gifts and what will sell this Christmas is the question of the moment. Dainty articles for the writing and toilet table, beautiful objects for the cabinet, and choice, single pieces for the dining table are, in my opinion, the things. The large, expensive vases and jardinières, elegant course services, and extravagant pieces generally will prove the exception rather than the rule for this season.

I tell you, my dears, you must sometimes consider the people who are likely to buy your work. Do not allow your ambition to lead you to altitudes so great that the rarefied air is too thin for your own lungs and quite beyond the breathing powers of your clientele. If you

are going to have anything to fill Christmas stockings with this year undertake small things and do them *well*.

It is distressing beyond words, at times, the lack of soul and sentiment, the utter heartlessness and weakness, the poverty of thought in the little things. After what they have seen at The World's Fair, people, this year, will be more able than heretofore to discriminate between good and bad work, and naturally they will insist on having what is good. They will let you understand that nothing is worse than *poor* little things.

I know that this is going to make you look miserable and injured; that it does not flatter your vanity and all that; but, good gracious! it will do you an inestimable amount of good if you are bright enough to take it in the right way, and I think that most of you are pretty bright and sensible. Do not attempt what you cannot do understandingly.

The great fault in the work of ninety out of every hundred china decorators is lack of finish. There is no faithfulness in detail. The result is inelegance—a sort of commonplace shabbiness.

Do your gold work carefully and well. I do not find one in twenty of you who has not been flattered into thinking that you are quite "up" in a branch of the art where a "little knowledge is a dangerous thing." This happy innocence of yours is very fine, but it is bad for your pockets and your work.

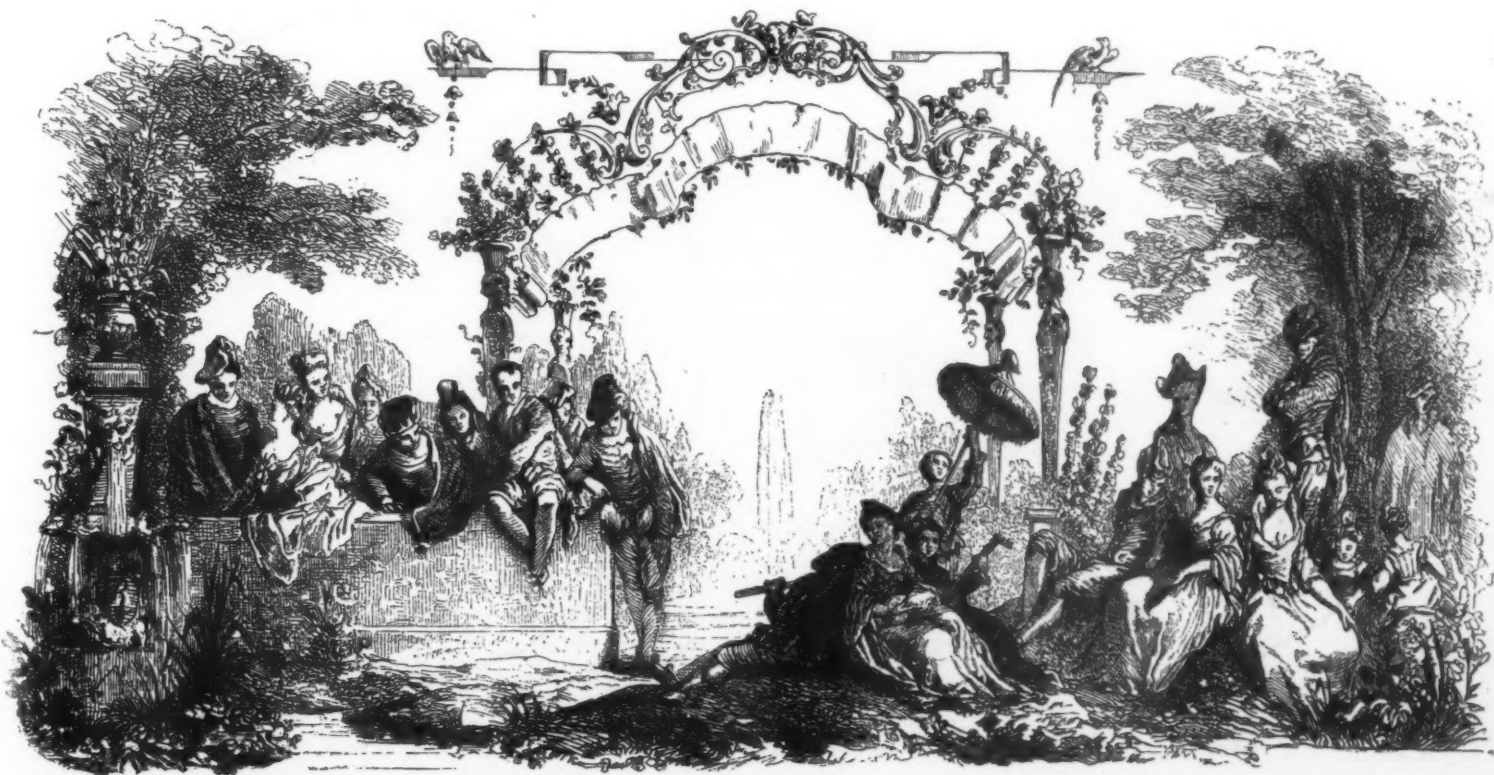
If you paint delightfully, and cannot do the conventional decoration, which so enhances the value of your work, and your friend in the next block does no pictorial work, but excels in graceful scrolls and borders, why not combine with her, and, working together, each give additional value to the other's effort? Only, let me give you this point: do not hurt her feelings and show your own by letting her see that you think *her* work is "mechanical." It is both unjust and untrue to so label it.

The new method of painting with water we all find delightful. Just imagine a Ceramic studio without oils or smells or turpentine! Many delicate women now enjoy the work who have been debarred on account of these drawbacks. One cannot be blamed for enjoying the odor of violets or sandal more than stale turpentine. Besides, the ease of handling and economy of material count immensely in favor of the new method.

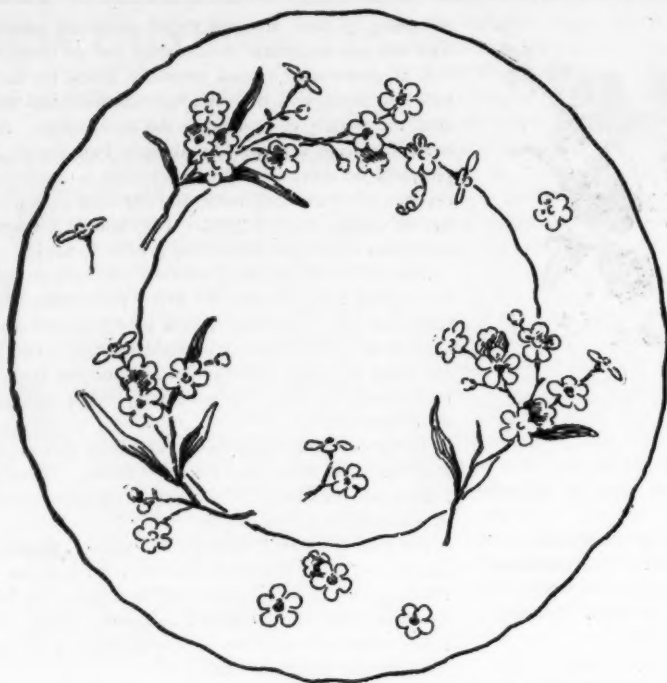
Would you like to know more about it? In the present number of *The Art Amateur* space does not permit me to discuss the subject. So I reserve what I would like to say about it for a future issue of the magazine. For the present, I will only add that I hope that you may do the right thing to fill your purse with a crowd of golden "angels."

Your "Motherly Friend,"

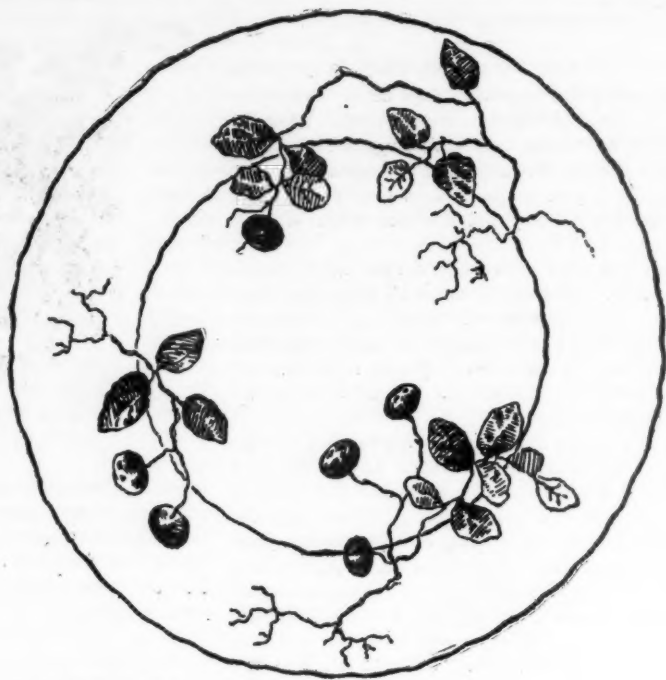
SUSAN S. FRACKELTON
(President of The National League of
Mineral Painters).



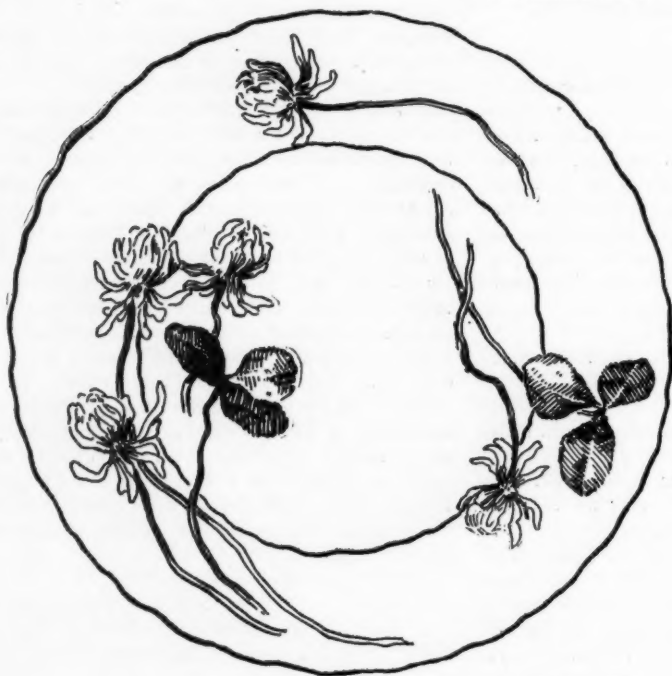
HEADPIECE DECORATION FROM A FRENCH EIGHTEENTH CENTURY BOOK, OFFERING VALUABLE SUGGESTIONS FOR CHINA PAINTERS.



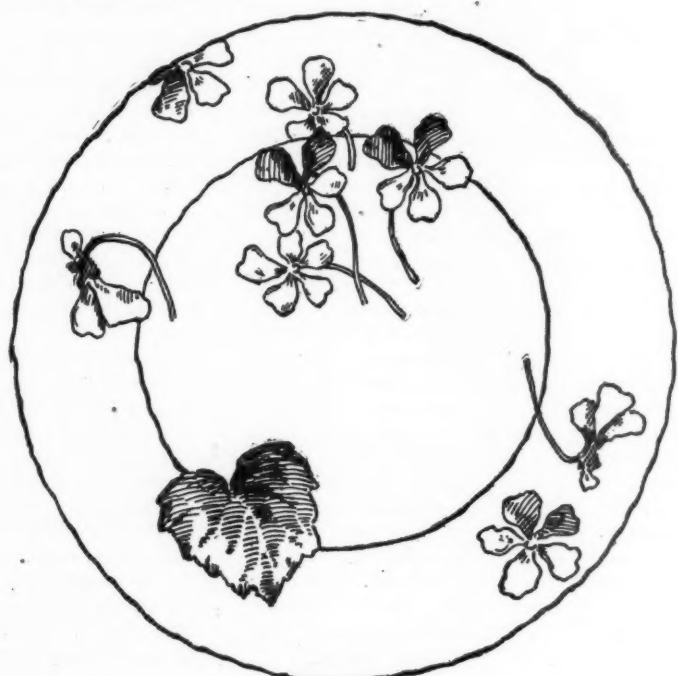
WILD FORGET-ME-NOTS.



SCARLET PARTRIDGE BERRIES.



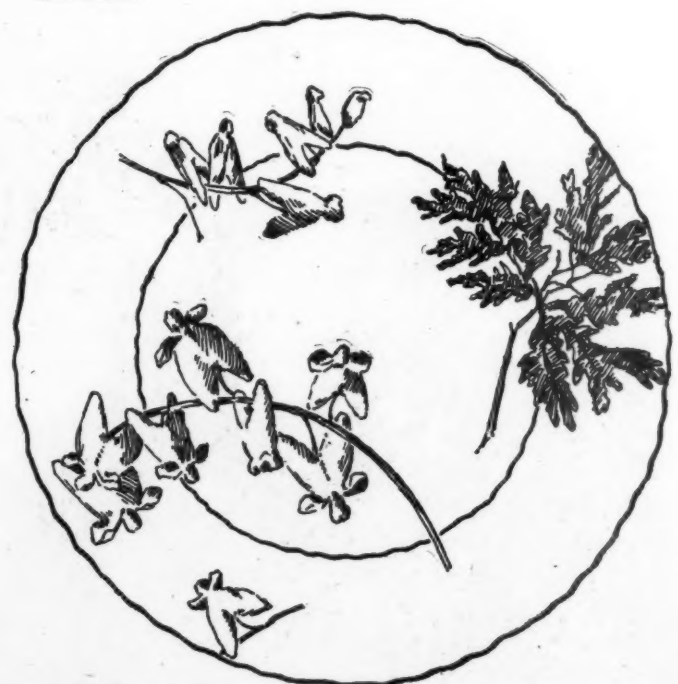
WHITE CLOVER.



WOOD VIOLETS.



SCARLET BARBERRIES.



DUTCHMAN'S BREECHES.

FIRST HALF OF A SET OF BREAD-AND-BUTTER PLATES FOR "FIVE-O'CLOCK TEA." BY E. M. HALLOWELL.

(DIRECTIONS FOR THE TREATMENT OF THE ENTIRE SET WILL BE GIVEN NEXT MONTH.)



A PRETTY and effective decoration is made by drawing on china a simple flower that can be slightly modelled with a few straight lines—a daisy, for instance. Have all the lines very clear and distinct, separate, not crossing or running together. Then put the whole in with raising, in the daintiest possible manner, and after firing, gild as lines only. It is really making a sketch in raised gold, and for a cup and saucer, on the white china, is very dainty, with gilded rim and handle. Disks can be combined with it with good effect, outlined and filled in different ways, and sometimes use a color of enamel. On china the flower can be filled with a lattice of blue enamel, made with the tiniest of dots, and others outlined with the enamel and gold; but it should be a delicate color, and not used heavily or freely enough to overpower the gold.

AFTER a head has been properly laid in and dried, try working it with the point alone—that is, not using the blender. The brush must be a very good one, with soft but firm touch, that will not disturb the color underneath. Work first in a rather coarse stipple, then finer and finer, one color over another—green greys, blue greys, warm color over cold, cold color over warm, gradually rounding and strengthening the whole; it is best, however, not to carry it too far. Then let it dry to just the proper degree of toughness. Standing one night in a warm room will generally make it about right, or if dried by heat don't carry it too far. Now go over it carefully with the needle point (a fine needle set in a wooden handle), and etch it down to an even grain. Much delicate modelling can be done in this way, and much of it should be done under a strong magnifying glass. Wonderfully soft, pearly effects are obtained, and the reason is obvious: an even tint made with the blender is of one color alone, and, consequently, hard; but got in this way, is made up of innumerable colors. Look at your own hand; in no spot one fourth of an inch square can it be found of one tint; if not broken by color it is by light and shade. Of course only the flesh should be treated in this way, and perhaps the background, which has the same need of depth; but the hair and draperies require a different touch. After this the picture should be well dried, and then worked again to the full strength, and the process should be repeated.

Much depends upon the state of the color. It must be just dry enough to take up without leaving the track of the needle, and not dry enough to scale or go down to the white china. Often defects of over-coloring or over-strengthening can be remedied with the needle better than any other way; but do not at any time put color on the full strength required; it is better to go over it several times, letting it dry slightly between, so as not to work up, and, if possible, alternating with another color.

C. E. B.

LANDSCAPE AND GAME PAINTING.

X.—BLUE-WINGED TEAL.

WE can fancy these little wildlings, in their natty suits of gray, are greeting the new arrival with the same amount of chatter and flutter that our domestic ducks would under the same circumstances, and we wonder what affairs of business or gossip have called together this committee of three under the shelter of the green rushes this bright summer day.

It is hoped that some of our readers have the color study no. 103, of ducks on the water, which gives such a good idea of its motion, and reflections from the overhanging vegetation, the birds, and the gray light of the sky.

If successfully rendered, these teal ducks will be a very bright little picture. The sky may be gray. Use

for it light sky blue, bronze green, and a touch of black, with a little ivory yellow and violet-of-iron worked in the lower part to make a warm haze. The distant hill should be a greenish gray, and the rushes, brown green and gray, with some mixing yellow worked in at the bottom. The water will reflect the color of the sky, blending into the color of the rushes at their base, which must also be softened into the sky, with a gray.

The birds should be painted with light sky blue and brown 17, leaving the sky blue quite clear on the wing, and only rounding up enough to keep the shape with the brown.

The sandy shore in front will need pearl gray and brown 17.

Remember to use enough balsam and lavender in working to blend everything softly. After drying the plate over heat, go over it carefully and remove any dust. Then give it a very hard fire. Don't be discouraged if this comes back a mass of indefinite grays only. That is the intention. It will be a soft and harmonious ground to work on—soft in the sense of glazing, and harmonious inasmuch as the grays serve to hold a picture together. There is no excuse for a hard, patchwork effect in a picture worked over such a ground.

On retouching, work up the birds first, and as they are cold in color, the background must be brought up in such a way as will best relieve them. The head of the male bird is a rusty black. Represent this with pearl gray, black, and brown 17. Use very little of the gray—just enough to give body to the other colors. Leave a white spot in front of the eye, and extending under to the throat. For the body use pearl gray and brown 108, spotted with tiny dots of rusty brown. This makes a medium brownish gray. The back should be a little darker. Some ducks have a slight pinkish tinge on the breast, as if a little deep red brown were added. On the wing just below the shoulder is a spot of pale slate blue ending in a little white tip, and back of that a dark green, which is lost in the black tip of the wing. The bill is black and the legs a light yellow gray. Don't miss that little foot half hidden in the water. The extended wing will show gray only.

The female has a yellow-gray throat. The back of the head is the same, spotted thickly with dark, making a dark gray. The top of the head is the darkest part. Use here a little brown 17. There is a narrow white line under the eye. The body is a brown gray. The top of wings are blackish, with the blue spot the same as the male, but no white.

Work the more distant rushes up with gray green, but keep them very soft on the sky; those near by may be stronger and warmer. Use more brown green, but make it light enough at the bottom to relieve the ducks well. There will always be some dead leaves, so as to bring in some yellow brown. Paint these rushes with a multitude of touches, over and over, changing the lines while keeping the same general direction, and growing stronger as you approach the foreground. The few strongest, overhanging the others, may have some of the leaves cleaned out so as to give a good clear light, and will be brought out with strong warm touches of shadow. And remember these leaves will have a gray reflected light from the sky, just where they bend. Attention to these little details will relieve any tendency to a bright rank green. Notice also how the eye is led back among the stalks by the lines of water. Some of the original gray back in the shadow will help this. If it is not cool enough, a few touches of green 7 very thin will help.

Give the water a thin coat of light sky blue, with a touch of black if needed; use lavender to keep it open, as this is a soft ground to work into. Fill it with short parallel touches, making reflections of color more than form, of rushes and birds, broken into the gray light from the sky. Cut out afterward a few sharp lights where necessary. Be sure that the bodies

of the birds are softly rounded out. They must not appear like bits of card-board cut out and applied, but plump little bodies rocking with every motion of the water. This will be accomplished by paying careful attention to the grays at the outlines, which, while relieving on the background, always blend with it.

The little foreground may be made a very pretty feature, if some stones are introduced in the sand and in the water, with their reflections. The few grasses and dead branches also help to give variety. Do not fail to order a very light firing.

THE PAINTING OF FISH.

VIII.—BLACK FISH.

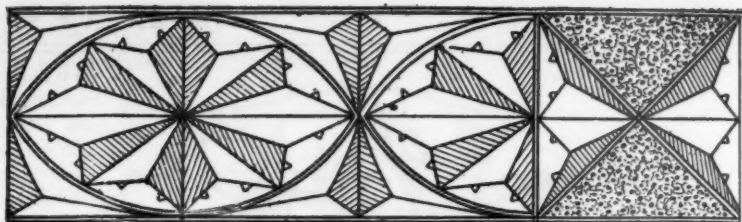
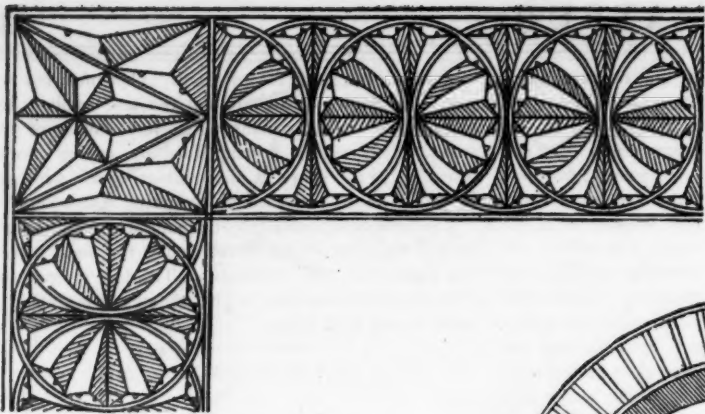
THIS is not a beautiful fish, even his greatest admirer must admit. His cheerful, open countenance is, perhaps, the most engaging feature of his make-up, and about it will be the strongest effect. That his curiously mottled coat may not bring the body into too great prominence, and also in order that the surroundings may be harmonious, there must be a strong tone of purple blue in the distant water, purple grays in the cliff, and softer violets in the clouds.

Give the sky a thin coat of ivory yellow over two thirds of the surface; then work in the blue with light sky blue and victoria blue. If the latter is not at hand substitute turquoise for it, but use less of each. Carry the sky blue almost through the yellow, very delicately, just to change it to a gray. Make the clouds quite warm, and to the strong blues of the sky give, for the distant water, the least touch of mauve or fusible lilac. This must be well broken with warm grays to keep it from being cold, and the horizon line must be very soft. There may be a rather strong effect of purple grays and a little soft brown and olive about the end of the cliff, but not strong enough, however, to destroy its proper relation to the rest of the picture, and as it comes nearer, let it be more sunny to lead into a light in the foreground.

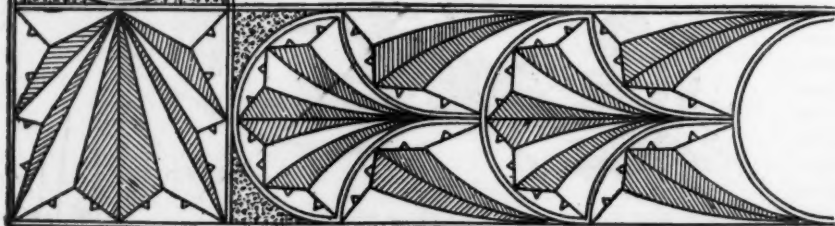
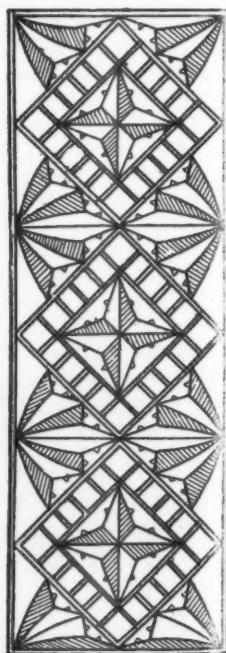
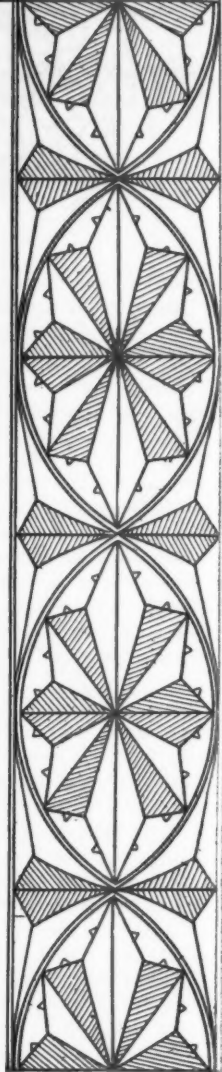
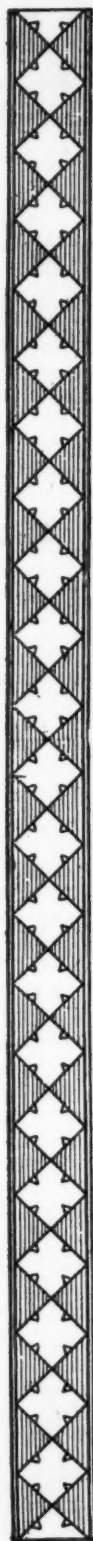
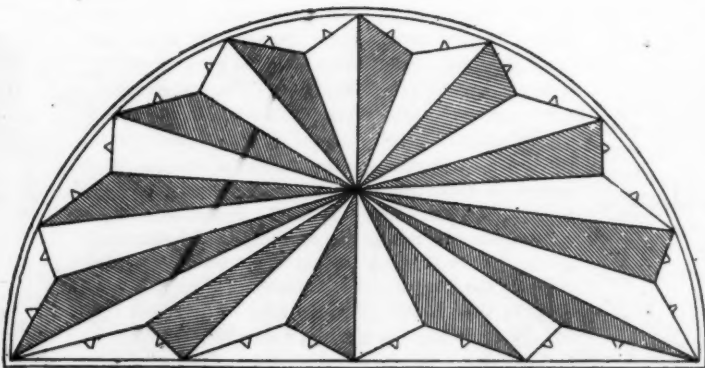
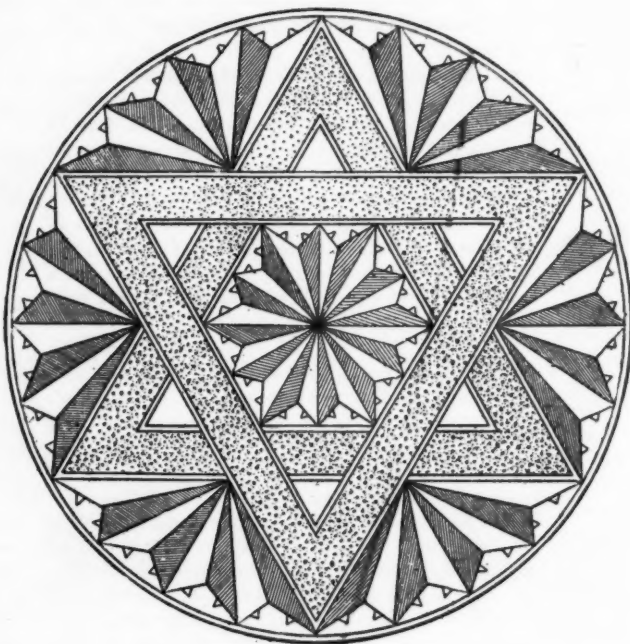
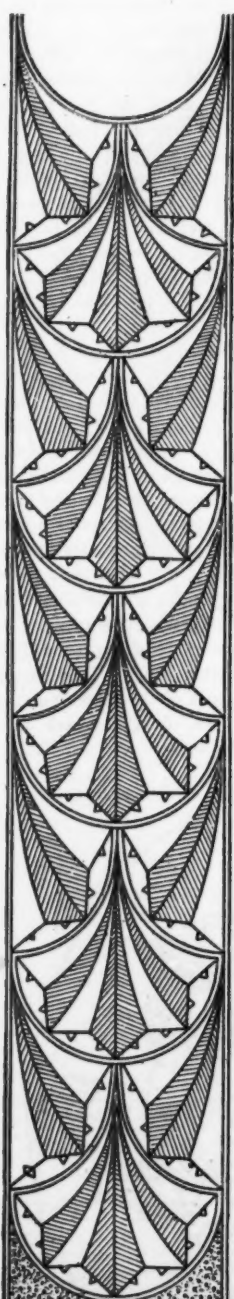
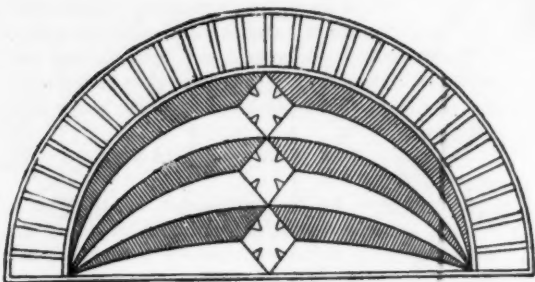
The fish on the back are a mixture of purple gray, pearl gray, violet-of-gold, and black, all mottled together, and fading into blue, pearl, and white. The head is more of a bluish cast, and mottled with black, very dark on the forehead. The eye is a dark purple brown. The fins and tail are of the same colors as the back, but darker. It will be rather a difficult matter to use these strong and cold colors without getting them harsh; but first model up the body with pearl gray, then some very thin washes of violet-of-gold, and again with violet-of-gold and black, and lastly, along the middle of the back, with pure black. Let the work dry somewhat between each application of color, and carry a very light hand, so as not to disturb that which is underneath. Do less each time, leaving part of the preceding color to stand. Keep the outlines, even along the back, quite gray, and soften them into the water.

C. E. B.



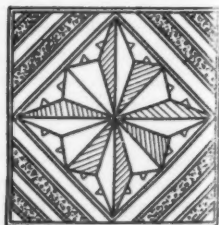


DESIGNS
FOR
CHIP CARVING.



FULL INSTRUCTIONS FOR CHIP CARVING WERE PUBLISHED IN THE ART AMATEUR, IN THE ISSUES OF DECEMBER, 1892, AND JANUARY, 1893.

IN OUR ENGLISH EDITION EACH OF THE ARTICLES APPEARED A MONTH LATER.



THE HOUSE.

A RENAISSANCE DINING-ROOM.



THOUGH other styles are every now and then revived, the Renaissance in some of its many expressions remains nearly always dominant,

at least in the interiors of our dwellings. The reason is, no doubt, that it is all through a domestic style, aiming at comfort and luxury. It is true that to copy servilely Italian forms and arrangements in a northern climate is not always the way to attain comfort, and it is true also that the Renaissance is distinctly an Italian style; but with the progress of civilization climate is becoming less and less a matter of concern, particularly in the interiors of our houses. We may now have large windows, an abundance of light, warmth without great fireplaces, and may therefore carry out a wholly Italian scheme if we so desire. But, especially in regard to the dining-room, certain inherited sentiments should be considered. It is not everything to be assured of a proper temperature. We wish to see and enjoy the blaze. Warm-looking wainscots and curtains, even if not actually necessary, serve to make us feel more comfortable by suggesting the cold outside. For that reason, northern developments of the Renaissance, English, French, or German are usually adhered to in fitting up the dining-room.

The room which we illustrate has a flat ceiling divided into rectangular compartments filled with stamped leather. A strong paper embossed and illuminated like stamped leather might be used at considerably less cost. Similarly, in regard to the panelled wainscot, as wood panelling, especially hard wood, is very expensive, a material like linoleum or lincrusta walton may be applied to the walls, and may be divided into panels, like those of the ceiling, but smaller, by flat mouldings. It should not be considered necessary to imitate even the color of polished wood-work. The wainscot needs to be of material strong enough for its purposes and of a color not so delicate as to be easily soiled. The space above the wainscot may be covered with wall-paper of any good warm tone, or may be painted in distemper. As a picture rail may be provided at the height of the ceiling, there is no need to drive nails in it. The picture shown is framed very simply in black, a fashion extremely common, not only in Spain and Italy, but also in Holland



CARVED MANTELPiece IN RENAISSANCE STYLE.

during the great age of painting. The coved over-mantel is of English style, and will look best in oak left of its natural color. The cove and the arcade at the back may be filled with rich stamped leather or stamped leather paper. There is also a great variety of stuffs

suitable for the purpose. The carved sideboard should correspond with the mantel as to material and finish, but the rest of the fittings and furniture may very well be varied in style, color, and texture. The great advantage, indeed, of keeping to some well-understood style in the general arrangement of a room—its walls, ceiling, and permanent woodwork—is that it leaves us free to consult our often varied requirements in the furnishing and in the movable decorations, and that without losing the effect of unity, which every room should have. Thus the easy-chair by the fire, the little cabinet behind it, the painted coffer, the Florentine gilt frame hung on the wainscot near the sideboard, the Chinese or Sévres porcelains need have no strict relation to one another other than that they be harmonious in color and in form. They may be genuine old things or modern copies, and if the latter, may be quite freely treated.

GOOD TINTS FOR WALLS are not as numerous as might be supposed. According to Mr. Morris, an excellent authority on such a subject, they are as follows: (1) A solid red, not very deep, but rather describable as a full pink, and toned both with yellow and blue, a very fine color if you can hit it; (2) a light orangy pink, to be used rather sparingly; (3) a pale golden tint, i.e., a yellowish brown—a very difficult color to hit; (4) a color between these two last—call it pale copper color; (5) tints of green from pure and pale to deepish and gray, always remembering that the purer the paler, and the deeper the grayer; (6) tints of pure, pale blue from a greenish one, the color of a starling's egg, to a gray ultramarine color, hard to use because so full of color, but incomparable when right. In these one must carefully avoid the point at which the green overcomes the blue and turns it rank, or that at which the red overcomes the blue and produces those woeful hues of pale lavender and starch blue which have not seldom been favorites with decorators of elegant drawing-rooms and respectable dining-rooms.



CARVED SIDEBOARD IN RENAISSANCE STYLE.

OLD FRENCH AND SPANISH FURNITURE IN THE CLUNY MUSEUM, PARIS.

DRAWN OR PHOTOGRAPHED FROM THE ACTUAL OBJECTS.



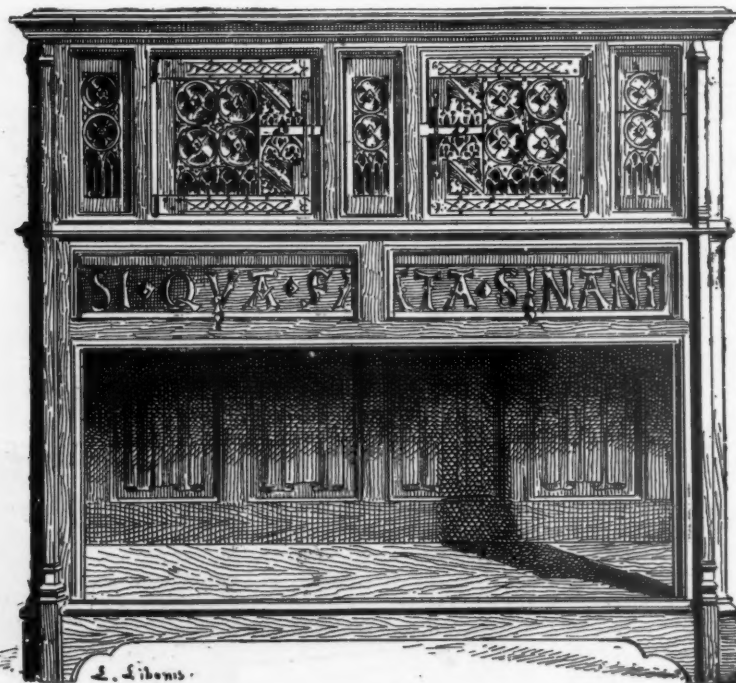
CARVED CABINET. FRENCH WORK, SIXTEENTH CENTURY.



CARVED WALNUT BED. FRENCH WORK, MIDDLE OF THE SIXTEENTH CENTURY.

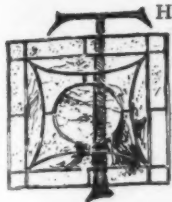


CARVED AND PAINTED CABINET. SPANISH SEVENTEENTH CENTURY.



CARVED CABINET. LATE FIFTEENTH CENTURY FRENCH WORK.

IDEAS FOR A LIBRARY.



THE library of which we give an illustration is in a modification of the Colonial style, being rather more severe than that style usually is. This gives all the more opportunity for freedom in furnishing; for it may be laid down as a rule, that any great freedom or luxuriance of line in the large, architectural masses imposes correspondingly great care in furnishing, to avoid confusion. The furniture in the picture, it will be seen, is of various periods and styles. There is a Renaissance chair to the left with spirally wrought legs and carved back. In the centre of the room is a table and chair rather in the style of Louis XV., and at the other side of the table is a leather

suggest a red tone for the room. In that case a plain paper of a deep terra cotta or dark crimson tint may be used for the walls, and the ceiling should be a very deep tone of old ivory. The colors to be first introduced in the bric-à-brac and accessories should be browns and olives and tones of cream and ivory; but in spots (as in the shades of the lamps, the rugs, and the brocade covering of the easy-chair) stronger tints may be introduced—reds, blues, and greens preferably. Should the light be warm and direct, a colder general scheme may be adopted, and there may be a choice between rosewood or mahogany wood-work, as before, but with walls in dark blue and ceiling in pale turquoise, and oak wood-work with a correspondingly lighter treatment throughout. If oak be used, we would recommend that the bricks in the fireplace be of an olive glaze, not red or brown. The walls may be in light terra cotta or brown, and the ceiling in cream color. Bright yellows and pinks would take the place

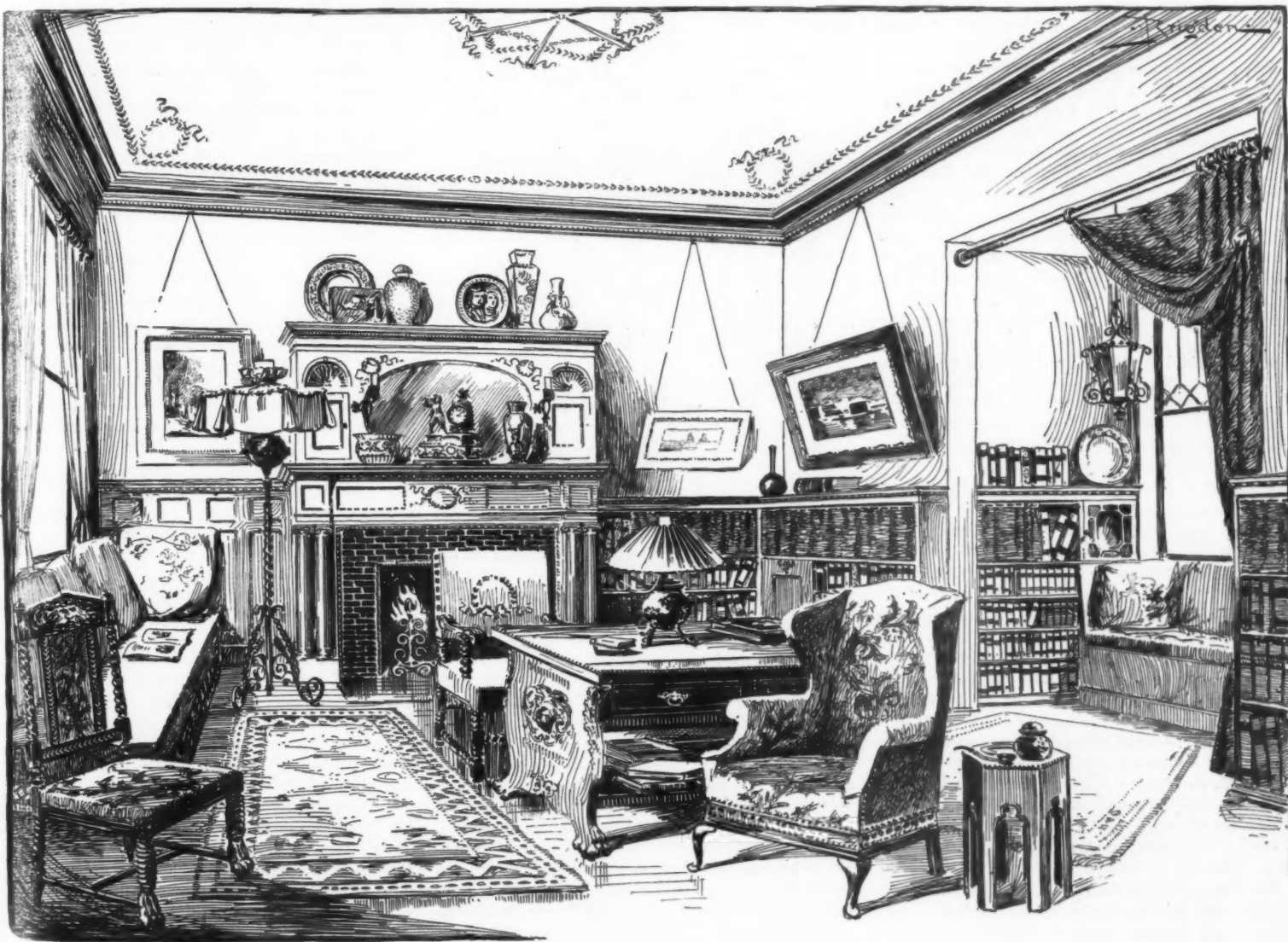
HANGING PICTURES.

By hanging pictures low you increase the apparent height of a room.

COLORED pictures should not be hung in hallways or on staircases unless there is plenty of light for them. In such places, strong photographs, engravings, and drawings in black and white go best.

A PICTURE should not be hung from one nail; the diagonal lines formed by the cord have a very discordant effect. Two nails and two vertical cords, or, what is far more safe, pieces of wire cordage, should be used instead of the single cord.

PICTURE-CORDS should be as near the color of the wall upon which they are put as possible, so that they



A MODERN LIBRARY. PEN DRAWING BY W. P. BRIGDEN.

upholstered chair of a kind that was most common in the reign of Louis XIII. The tall, standing lamp of wrought iron is a wholly modern development, and the little smoking-table in front has been adopted from the Orient. But the mantel, with its Ionic columns and over-mantel set with an oval mirror, the wood-work and plaster mouldings and the stencilled ceiling, give an air of order and harmony to the whole arrangement.

The room is well lit from two sides; but as it may run either north and south or east and west, we would suggest two different color schemes. In the former case the light will be mainly cold, and a warm tone should be adhered to. It will be found best to keep the walls and ceiling of a plain tint, the stencilling on the ceiling to be of a tone lighter than the walls and darker than the mass of the ceiling. Few woods look better in a north light than mahogany, and we would advise its use for mantel and wainscot. This, with the brick facing of the mantel and the rich reds and browns of the furniture and rugs,

of the bright reds and blues in the alternative schemes. But in color, as in form, it will be found that liberty as to the final decoration of a room depends very much on the strict maintenance of harmony in the first setting out of the scheme. One should not permit discord in the larger masses of color, with the idea of being able to bring them into harmony later by cleverly disposed spots of brighter color. Even if one should be successful, the result is never quite so good, and, besides, the objects that furnish such spots of color are commonly movable. Still, there is no such thing as laying down unalterable rules in matters of decoration, as the artist has shown in this very interior, where, in order to avoid too many vertical lines, which would show badly on the white paper, he has represented the pictures as hung in a way which we do not recommend.

PAINTINGS need light and air; the habit, therefore, of covering them up during the many months that the family is away is very injurious.

may be but little seen. When one picture is hung beneath another the bottom one should be hung from the one above, and not from the top; we thus avoid multiplying the cords, which is always objectionable. Pictures may also be hung without any cords showing by crossing the cord through the rings at the back of the picture, and looping this into a nail or hook; neither cord nor hook will then be seen.

A GOOD hue for walls where prints or photographs are to be hung is a rich yellow brown, or a leather color. Lustre to the black of the print or the tone of the photograph is thus imparted.

THE wall paper should have no strongly defined pattern, and should be of one uniform color, such as red inclining to crimson or tea green.

THE centre of the picture, as a rule, should not be much above the level of the eye. In an exhibition the

pictures in this most favorable situation are said to be on the "line." If the work be a landscape or a portrait with a background, the horizontal line will require to be so placed. The artist, be it remembered, when painting his picture, fixes this line (at least theoretically) on a level with his eye—in fact, the two things, the horizontal line and the level of the eye, are identical, and he paints accordingly. If the spectator, therefore, does not regard the picture from the same relative position, much of the work will be foreshortened, and the general effect consequently falsified.

* * *

FRAMES should harmonize in style with the other ornaments of the room, particularly the mouldings and cornices. Frames which project much appear to contract a room. Massive frames convey a painful impression of suspended weight.

FLOWERS AND PLANTS IN THE HOME.

III.—CHRISTMAS DECORATIONS.

THE graceful custom of decking the home with gay garlands and wreaths, brightening if possible the humblest fireside, is one of the most delightful reminders that Christmas has come again, with all its time-honored associations. In one of our Northern cities the habit is gaining ground of decorating the outside of houses also. Wreaths are hung from the windows, and balconies wound with green, and in one instance a big holly spray was fastened in the old-fashioned knocker, the bright berries and leaves standing out in brilliant contrast to the dark green door. It is certainly a happy idea to extend the suggestion of welcome to piazza and porch.

Effective and appropriate mottoes of evergreen for doorway and hall can be easily made. Use stout cardboard (any old box will do), and from this cut simple letters about eighteen inches in length. Before cutting, paste the card-board on to dark green cambric, letting it dry thoroughly. The cotton will prevent the letters from tearing, and makes a good background for leaves and flowers. Have several spools of fine wire at hand (string will do, but it is not nearly so convenient), a pair of stout scissors, and a strong knife.

Almost any green is effective by itself or as a foundation for berries, small cones, or flowers.

Before beginning a letter sort over the greens, so that the desired piece can be quickly chosen. Use it liberally, cutting away later if necessary to make the form more symmetrical and legible.

Instead of cutting the wire into lengths, hold the spool in the hand, unwinding and binding gradually until the whole letter is covered. Often after all has been tacked into place a sprig or two can be deftly tucked into some possibly weak spot and unnecessary projections can be pruned. If the letters are covered with cotton they are well worth preserving, and ought to last a long time; but if they are desired for Church decoration and more constantly needed, they may be stamped out of tin and painted a dark green. In that case they should be perforated, so as to be easily nailed.

Wreaths and garlands are so plentiful in the markets at this season that very few people take the time to make them; but if simple decoration is all we aspire to, it is not difficult to accomplish with a little help.

There is a nameless fascination in such work, and the preparation is often the best part, from the drive in the frosty air to choose the Christmas tree, and the mystery and secrecy attending its arrival; for Christmas would not seem real without a secret from somebody.

Garlands may be made from almost any green. An ordinary clothes line or even smaller rope will serve as the basis. Cluster the leaves on all sides, binding gradually with wire, as in the letters. Take pains that the whole may form a rope of green; that is, if it is intended to hang across an open space or twine in and out of a stairway. But if it is to be placed over pictures or against the wall, the garlands can be kept flat, and so much time and material may be saved. Be careful that the rope does not twist.

Loose wreaths may be made in the same way by first joining the rope.

Ordinarily, it is best to use a strong reed or heavy wire twisted together; but whatever the material, lap the ends some distance and fasten them securely.

Holly balls are effective and quickly made, like the fern or flower ball described elsewhere, but a repetition of the process may not come amiss at this time, as they

are so pretty to send to friends to whom one would, perhaps, hesitate to send a gift.

Make the foundation of moss, winding it firmly with wire, adding bits of the moss gradually until you have a rough ball about twelve inches in circumference. Make a strong loop of wire, into which fasten a broad satin ribbon of pale green or scarlet. Hang it at a convenient height, and fill it thickly and securely with holly sprays that have been previously cut to a sharp point. Reserve a special lot of bright berries to add at the last moment. When it is finished sprinkle it and hang it in a cool place until it can be sent to its destination. The leaves may be rubbed with a very little sweet oil, which is wiped off carefully with a dry flannel. For the sake of "Auld Lang Syne" the balls should have a bit of mistletoe tucked into them, but carefully concealed from too curious eyes.

Mistletoe is disappointing to the decorator from its lack of color, and is not to be depended upon for special effects. It is at its best when thrust at the back of a picture or in a vase of a good local color.

It is wise in any elaborate scheme of decoration to systematize the work. Let one person direct the whole. With every helper suggesting and criticising at once, the result is sure to be a disappointment.

LUCY COMINS.

CHRISTMAS CHURCH DECORATION.

THE fact that we celebrate Christmas at a season when there are no flowers to be had by merely going to the fields for them is a blessing, the result of which is to bring into use and to notice the beauty of the scant material which the winter affords. When we see the dark, rich evergreens and the bright holly berries in church and home decoration on a cold winter's day, we are willing enough that Easter shall have the beauty of white spring flowers for her own.

The following suggestions for Christmas decoration are not intended to be scientific—for the churches which would use such can afford to give "carte blanche" to the professional decorator and florist—they are intended to be helpful to those who will trim the churches this season with their own hands, which, after all, is best, and a Christmas pleasure rather than work. They will, however, be along the lines of artistic principles.

The first point to be considered is the style of the architecture of the room to be decorated. Gothic or Romanesque interiors are comparatively easy to trim, the lines themselves suggest the direction which ropes of greens or evergreen branches should take. It is always safe to keep to these lines. Evergreen arches sprung below the permanent ones should have the same angles; or a row of arches, one tall in the centre, with smaller ones at the sides, which is generally known as a chancel screen, and is so often used to enclose the chancel, should keep the key of proportion of the building. These arches can be made easily by winding canes or bamboo rods and springing them into place. It is better that rope draperies should loop in angles in Gothic rooms at least at one of their ends, even if it is more convenient to let them fall in curves at the other. Circles and semicircles are more appropriate in the Romanesque and composite styles. In a purely Gothic church one may lay down the rule—do not violate a single line. No option or originality is allowable here. You cannot improve the beauty of these lines and you can easily distort them, but you are sure to have a perfect effect if you decorate upon them.

With this exception one may make a plea for that principle of beauty which is to be found in the harmony of contrast, and which is as truly artistic as the harmony of agreement.

There are many churches the interiors of which are no architecture at all as we understand that term to mean a style. Most of these are of non-ritualistic denominations, and as they are observing more and more each year the church festivals, it is almost more necessary to make suggestions for them than for those among whom the custom is time-honored, and who usually have the architectural style in their favor. The large square audience rooms of these less "churchly" buildings are often, indeed usually, in good proportion, and unless disfigured by a badly placed gallery or a sham alcove of painted pillars back of the pulpit are perfectly artistic. Many spacious and beautiful rooms of this sort are to be found in the old New England Greek temple churches.

Perhaps nowhere outside of Greece itself has this perfect style ever been so perfectly executed as in these

American churches. This is a fact, in the study of contrast, to make one stop and marvel as he places the Puritan character beside such a display of taste. It is more than interesting that such an austere people should have chosen for their church and so preserved even to the present day many perfect specimens of the most beautiful architecture the world has ever seen—the temple of the æsthetic Greeks.

The difficulty of decorating the square interiors seems a real problem at first sight, but here there is room for originality, and opportunity for a display of individual taste.

As it is essential to know that the centre of decoration of the ritualistic churches is the chancel, and that the trimmings should all bear upon that as the centring and radiating point, so in the other churches it is necessary to remember that the pulpit is the centre. The heaviest decoration should be about it, and the drapery should centre over it. If a drapery of green ropes is carried back to the organ from the ceiling above the pulpit, and forward to the centre of the ceiling of the auditorium, it should hang lowest over the pulpit. The square room may be completely transformed in effect into a Gothic or round arched interior by springing arches over the platform, down the centre aisle from the top of the gallery columns, and again over the galleries to the walls. Ropes of evergreen can be festooned from one to another of these. This is elaborate, but it will repay the trouble. It may, however, be done in part.

The symbols for Christmas are the trumpeting angel, the star, and the bells. The angel should be used over the chancel or pulpit alcove in front of the organ. The figure can be purchased at church furnishing stores at small expense. The star can be made of gas burners, and connected with the pipes, if convenient, but those made of gold paper and greens are almost as suggestive where the lights are not obtainable. It is not difficult to have the bells, and no decoration is more full of Christmas spirit. The bells may be wooden and gilded or silvered. A beautiful way to use them is to hang them on evergreen ropes, down both sides of the chancel or alcove arch, six on one side, perhaps five or seven on the other, or the octave eight, if there is space enough. The large bell at the top may be a foot or a foot and a half high, according to the height of the building, and the successive bells growing smaller below. It is even prettier both in color and suggestiveness to hang them on hemp ropes knotted and looped among the greens. They should, of course, be tipped at pretty angles to carry out the idea of chiming.

Another and more conventional arrangement of bells is to hang them on the green festoons around the galleries, or to have a great evergreen bell in the centre of a square room ceiling, with its clapper of bright immortelles. This bell can be made on a wooden framework.

When there is a communion rail or the dividing platform rail there is opportunity for a beautiful and fine decoration. Stretch a strip of white muslin behind it, which shall form a background, and arrange pressed ferns upon the spaces which are framed in the spindles of the railing. The ferns may be pasted or sewed on—pasted first and sewed a little afterward is best, as they may curl forward if too lightly fastened. This inlaid work—for its effect is such—can be used in the panels back of the altar also. Where the wood-work is dark it is exquisite.

This can be done in autumn leaves in the bright Thanksgiving decoration.

An effective way to trim windows is to bank the sills in evergreens on an incline, and lay wreaths or anchors of holly in the centres, or potted plants can be used, set in a bank of greens. Festoons about windows should not cross the glass unless it is plain.

Flowers are not appropriate in Christmas decoration except on the altar or communion table or in the font. Even in these places it is better not to use them lavishly; bunches or devices of holly, mistletoe, or white immortelles are more Christmas-like. A bunch of beautiful roses or a cross or crown of buds is enough to relieve any sombreness.

The white hangings and most elaborate embroideries are used at Christmas.

It is right to suggest as much joy and gladness as possible in Christmas decoration, but we must always keep in mind that the highest art suggests far more than it really portrays, and avoid, especially in a church, anything which verges on the spectacular, even while our Christmas bells of evergreen seem to ring the spirit of the season.

LIGHT WROUGHT-IRON WORK.

III.

VERY instructive articles on this subject were published recently in *The Art Amateur*, in which we showed how comparatively easy it is to produce many pretty and attractive bits of work from mere scraps of iron.

Few tools are necessary to make any of the objects here illustrated—in fact, all but the lamp can be made with but a single pair of pliers and a pair of stout shears.

Nearly all of the bending of scrolls and circles is done with the fingers, but for small curves, perhaps a pair of round-jawed pliers are better, as with these you can make a quick, sharp turn.

Design No. 1 is a suggestion for a light bracket to hold a small bird-cage or small hanging globe of plants or fish. To make this, use the heaviest stove-pipe iron, as there is a good deal of weight imposed on the under scrolls. Care should be taken to clamp the fastening irons very tightly, as otherwise they might slip.

Design No. 2, when worked out in thin sheet iron, some round iron wire, a few pieces of mica, and a little perseverance, produces an old-fashioned hanging lantern. Form a cylinder of sheet iron, about eight inches in diameter by twelve inches high; before riveting the edges together. Lay the sheet out flat and cut round holes all over the surface, and to the inside fasten thin disks of mica, such as is used for doors of stoves. This fastening process will require care and is a little tedious, but the result will be attained after perseverance.

Lay the iron down on a piece of heavy board, having one of the disks of mica under the hole, with half an inch of margin all around. With a light hammer and a sharp-pointed awl punch little holes around the edge of the hole in the iron, and with some small, oval-headed copper tacks rivet the mica fast to the iron.

Repeat this until you have closed up all the holes; then cut out a door about four or five inches wide by eight inches high,

and roll your sheet in cylindrical form again; rivet the two edges together with copper tacks, and fit the door in place with two small sheet brass hinges; place a catch on the opposite side of the door, and the body of your lamp is complete. Next make a conical top by rolling a sheet of iron into the proper form; a good pattern may be made first by using a piece of stiff paper, and when the desired shape is obtained, cut the iron in the same shape. Make crescent-shaped cuts all around the top, as shown in Fig. 3, and bend the little ears in to allow a vent for the lamp or candle (Fig. 4). Do not bend these little ears down until you have riveted the roof or cap together at the edges, otherwise you cannot bend it to form an even round top. Fasten the top to the cylinder with little pieces of L irons riveted to each. The inverted funnel-piece at the top of the lamp, into which the suspending ring is fastened, is a round disk of iron frilled into the funnel form and riveted to the top of the roof (Figs. 5 and 6). The bottom of the lamp is a stiff piece of sheet iron, with a few small holes punched in it to allow a draught to the lamp. The chains at the

bottom of the lamp are bent from pieces of iron wire, and are held in place by four scroll-pieces riveted fast to the bottom. All the iron parts should be painted black, and a pretty effect may be lent to the glass by tinting it different colors. This may be done with colors called Pikron. They are for sale in nearly every paint-store.

No. 3 suggests a pretty idea for decorating the upper part of a doorway. Some doorways are so high that to place a curtain pole close under the soffit of the door frame and hang a curtain from it would give it a very

made by a manufacturer, bars many from using them as a mode of decoration.

To make a grille similar to the design shown requires a few hours of patient work, and a nominal cost of perhaps less than two dollars for materials.

When constructing a grille for doors, doorways, windows, or panels, it is always best to work out the design on a smooth-top table. The full-sized detail should be drawn out on a piece of smooth brown paper, and as this is to lie flat on the table, it is an easy matter to bend each iron scroll to conform with the lines of the drawing. The effect of this design when constructed and placed in the doorway can be improved by obtaining a piece of board the length of the width of the doorway. This piece of wood should be about three quarters of an inch thick, and nearly as wide as the casing, so that it will not interfere with the closing of the door. Color this piece of wood to match the woodwork, and fasten it directly under the grille, thus forming a shelf, on which may be placed several pieces of bric-a-brac or plaster casts.

Design No. 4 suggests a treatment for a candlestick. The materials are some sheet iron, an old tin candlestick, and a few pieces of iron wire about one eighth or three sixteenths of an inch thick.

First rip the bottom from your old candlestick, and in its place fasten a funnel-shaped form of thin sheet iron with a piece of stout wire projecting down from the bottom of it to fasten the bottom part of the scroll feet to.

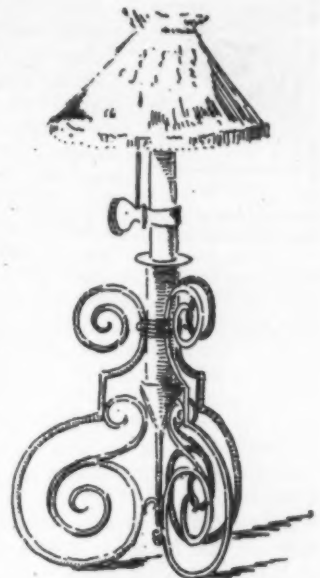
Bend three sets of scrolls the desired size to form the legs, and bind these to the candlestick with iron wire. A pretty silk or paper shade with a holder can be purchased, and with the addition of a tinted wax candle your useful little article will be complete.

Design No. 5 affords a suggestion for a collar or cuff box. Six hoops should be made of round iron wire or square iron one eighth of an inch in size—one for the bottom, one for the top, and four for the cylinder.

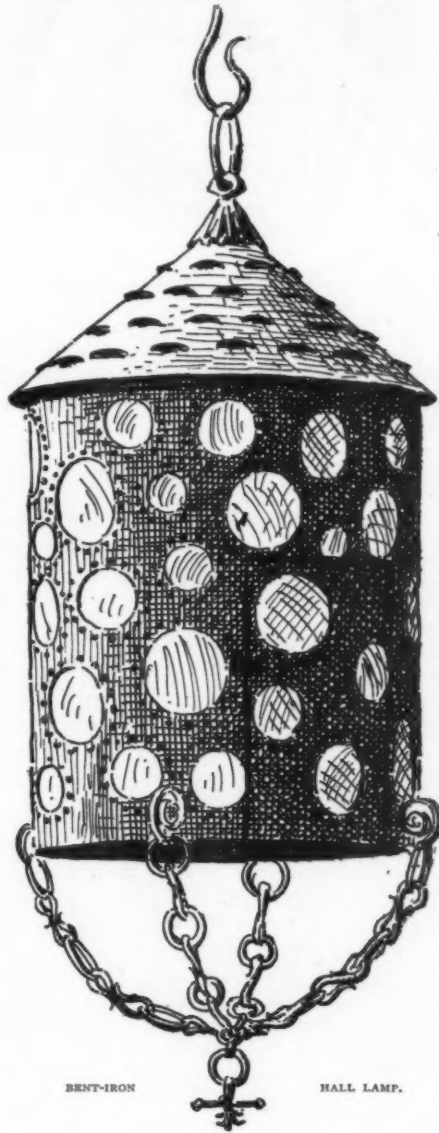
The bottom may be of thin wood bound with one of the rings and made fast to the lower edge of the cylinder. The top should be fastened to the upper edge, with one piece of ribbon to act as a hinge; opposite the hinge may be a bow to act as a handle to lift the cover up. The interior of the box should be lined with silk of some bright color, against which the black iron scrolls will form a pleasing contrast.

Orange, light red, pink, pearl gray, or pretty shades of blue are good colors to combine with black. In fact, if you wish to match other decorative colors of a room, it is safe to combine any color with black, as, being no color, it will readily look well with any color.

HARRY ADAMS.



BENT-IRON TABLE LAMP.

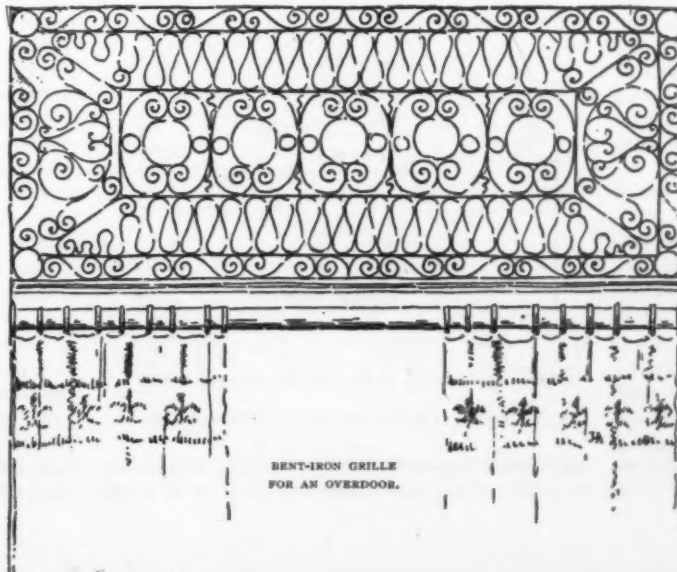


BENT-IRON

HALL LAMP.

long and drawn-out appearance. This undesirable effect can be remedied by placing a pretty wood or metal grille in the upper part of the doorway and fastening the curtain pole directly under it, from which the curtains may be hung.

Pretty designs worked out in iron and blocked are attractive and stylish, but for the lack of knowledge how to make them, or perhaps the high price of having them

BENT-IRON GRILLE
FOR AN OVERDOOR.

COLLAR AND CUFF BOX.

CHRISTIAN ICONOGRAPHY AND SYMBOLISM.

V.—THE NIMBI OF THE PERSONS OF THE TRINITY (CONCLUDED).



FIG. 15.
From an Italian Miniature, Fourteenth Century.

ONLY three forms of the Divine nimbus remain to be touched upon, and these have been used by Christian artists in portraits of God the Father only. The forms are the single triangle, the double triangles, and the square or lozenge with curved sides. In the illustration at the foot of the page, a portion of a painting of the Græco-Italian school, in all probability executed at the close of the thirteenth century, God the Father is represented invested with a single triangular nimbus, while God the Son, stretched on the cross, is invested with the tri-radiated nimbus. Both the forms, however, have the same symbolic expression. In the drawing of the Holy Trinity given in our preceding article (Fig. 14), God the Father is invested with a nimbus formed of two equilateral triangles. This treatment, as we have there pointed out, is common in Greek Christian art.

The form of the nimbus of God the Father which has most exercised the minds of archæologists and students of iconography is the square or lozenge, an example of which is given in Fig. 15, from an Italian miniature of the fourteenth century preserved in the Bibliothèque Royal, at Paris. On this interesting subject Didron remarks: "It is easy to understand why the triangle should be an attribute of God, since the Godhead is triune (DEUS TRINUS UNUS, says Lactantius); but the application of the square is more difficult to comprehend. In fact, the square, in the opinion of Neoplatonists and Pythagoreans, symbolizes the earth; and the earth, in symbolism as well as in reality, is inferior to heaven, of which, according to ancient ideas, it can at most be only the pedestal. The square nimbus has, nevertheless, sometimes been given to God, and to God the Father; a circumstance which it is difficult to explain, especially when we remember that, in Italy, the square nimbus is frequently granted to virtuous mortals, but only when they are painted during their lifetime, in order to distinguish them from figures of saints or holy persons departed. . . . The square, a geometrical symbol of the earth, adorns the heads of the living; and the circle, a celestial figure, decorates the heads of saints in Paradise. Wherefore, then, should the Creator of all these beings, whether living or dead, have an attribute which lowers Him to the condition of His creatures—and of His creatures, too, while still living, and, as yet, unglorified? It must be observed that the square nimbus, as worn by God, is generally concave, not straight at the sides; while the sides of that of living created beings are right lines, not rounded into an arc; it must be especially noted that the nimbus of God is almost invariably placed upon an angle, in the manner of a lozenge, and not, like that of His creatures, on the side. . . . Possibly, this lozenge may have been regarded by artists as a purely mystical emblem, a symbol unencumbered by any material signification." In a Byzantine tempera painting on wood of the fourteenth century we have found God the Father invested with a circular nimbus, within the circumference of which are two lozenge-shaped figures with concave sides, forming a species of star.

THE NIMBI OF ANGELS AND SAINTS.

The Angels which appear in works of art executed previous to the fifth century were, so far as can be learned from existing examples, invariably represented without the nimbus; but from the sixth century onward all through the mediæval period angels were invested with the attribute. The nimbi given to all the orders of the Angelic Hierarchy are circular in form, with their fields either plain or covered with numerous lines or rays. Examples of the many-rayed nimbus of ninth-century date are to be seen on the celebrated "Palliotto" preserved in the Church of St. Ambrose, at Milan; in the

thirteenth-century fresco paintings of Cimabue and Giunta of Pisa, Fig. 18; in the paintings in the Church of St. Francis, at Assisi, and in numerous works of



FIG. 16. FROM GIOTTO'S "CORONATION OF THE VIRGIN."

both Eastern and Western art. In Greek paintings the field of the nimbus is tastefully ornamented. In addition to the perfectly plain and radiated fields, various



BACK OF THE EMBROIDERED DALMATIC OF LEO III., NINTH CENTURY.

For the front of the Vestment, see Chapter IV., "Christian Iconography."

ornamental designs for the adornment of the nimbi of angels were adopted by Western artists; sometimes we



FIG. 17. FROM A GRÆCO-ITALIAN PAINTING, THIRTEENTH CENTURY.

find them formed with broad borders richly ornamented; as a disk or ring surrounded with stars; or as a disk

with an inscribed margin, as that round the head of the Archangel Raphael, in a painting of the Coronation of the Virgin, by Barnabas of Mutina (A.D. 1374).

Although we have stated that all through the mediæval period angels were invested with the nimbus, we do not wish it to be understood that they were invariably adorned with the attribute. In Italian art of the thirteenth and fourteenth centuries we occasionally find them without, while other personages associated with them have the nimbus. Illustrations of this fact exist in the ciborium of the Church of St. Paolo (fuori delle mura), and in the monument of Cardinal Gonzalvo, in the Church of St. Maria Maggiore, at Rome—both works of the thirteenth century. In the latter example the angels which stand at the head and feet of the effigy are devoid of nimbi, while the Virgin, St. Matthew, and St. Jerome, represented in the tympanum, are all invested with the attribute. In the celebrated series of figures representing the Celestial Hierarchy in the glass of New College Chapel, at Oxford, the figures representing the choirs of Seraphim, Cherubim, Thrones, Virtues, and Archangels are invested with plain circular nimbi; but those representing Dominations, Principalities, Powers, and Angels have no nimbi. It is difficult to account for the distinction here observed, and, so far as we have been able to ascertain, the treatment is unique. From the above notes it will be seen that the artists of the middle ages observed no defined or accepted rule with reference to the application of the nimbus to the heads of their angels; but if there are any rules to be observed in Christian Iconography, one certainly is that all angels should be invested with the attribute, as a special indication of their holiness and dignity.

The nimbi which have been commonly used by Christian artists to distinguish the Saints who have lived on earth do not differ in any essential points from those assigned to the angels. They are invariably circular, and their fields are either perfectly plain or ornamented with many rays or purely fanciful devices, according to the taste of their designers or the materials in which they are executed. There is, however, one point of difference which obtains in Western art—the nimbi of angels are rarely inscribed in any manner, while those of saints are very frequently inscribed with their names.

First in order of importance comes the nimbus of the Virgin Mary. The most common treatments of the defined field are the many-rayed, the star-bordered, the jewelled, the inscribed, and the surface-enriched. Of the last-named treatment the nimbus shown in Fig. 16, from a painting of the Coronation of the Virgin, by Giotto, affords a good example. An excellent instance of the nimbus with stars arranged within a narrow margin is to be found in a fine painting of the Virgin and Child surrounded by adoring angels, by Cimabue, in the Academy of Fine Arts, at Florence.

The nimbus of the Virgin, especially when she is delineated wearing a crown, is frequently *undefined*—that is, it is not bounded by a circular line or border. Several stars disposed in a circular fashion round the head, radiance indicated by many rays of light, and a circular field surrounded by a star-shaped arrangement of small rays are common forms. Of the late and meaningless horizontally-placed disk or ring, floating above the head, nothing need be said.

Next in importance to the Virgin come the Four Evangelists. In all except late works of art we find both their portraits and symbols invested with circular nimbi. These do not differ in any essential way from the nimbus of the Virgin, while sometimes they are treated in a similar manner to the nimbi of angels.

The nimbi of the Apostles are invariably circular; generally with perfectly plain fields, with or without borders, and occasionally ornamented or inscribed. The Apostles commonly appear without the nimbus.



FIG. 18.
From a Thirteenth Century Italian Fresco.

All the Saints of both the Latin and Greek churches have been accorded the nimbus as a special sign of their holiness and canonization; and artists have been left free to follow their own tastes in its adornment when enrichment was desired, or when the materials in which



FIG. 1.
KENSINGTON OUTLINE STITCH.

they worked suggested ornamentation. Such nimbi were very, often inscribed with the names of their wearers; and this practice must be commended, for such inscriptions have frequently proved the only means of identification. The nimbus in the form of a circular plate or field of plain gold or color is, however, the usual and most correct treatment of the attribute which distinguishes the lesser saints who have departed this life.

G. ASHDOWN AUDSLEY.

TALKS ON EMBROIDERY.

VI.—OUTLINE STITCHES.

THE kind of embroidery known as etching or outlining is as ancient as the solid work, and is to be found in great variety in many of the old examples. The stitches have been revived in our modern work, and are used now, perhaps, more artistically than ever before. They are stitches which can be most successfully used on work held in the hand instead of mounted on a frame or hoop, as nearly all solid embroidery should be.

The most important outline stitch and the one most generally in vogue at present is known as the "Kensington outline." This is a fundamental stitch, and is to be found somewhere in some form in nearly every piece of embroidery. It is nearly a reverse back stitch, and consists of a long stitch forward on the face of the material and a short stitch back on the under side. Fig. 1 supplies the place of minute description except as to the way of holding the material and the direction in which to keep the flying thread. The work should be held as straight as possible in the left hand, not over the forefinger, as this makes the stitches full and looping. The line is carried from left to right and the needle put in from right to left, while the thread should flow back, allowing the stitch to be taken in front of it. This work is most satisfactory on pieces intended for constant service—table covers, scarfs, and linens, which are often to be washed. It is the every-day stitch of embroidery, and will have a really elaborate effect when used on a close drawing like the woodbine described last month. Among the modifications of this stitch is the "split outline" (Fig. 3), which makes a very fine line, appearing unbroken when perfectly done. The process is the same, except as the needle comes up from the short stitch on the back it splits the long stitch on the front. This is more easily done in a frame, for when worked in the hand care is needed to split the thread in just the right place, as it is yet an unlaid stitch.

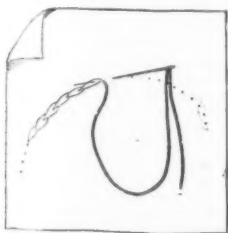


FIG. 3. SPLIT OUTLINE STITCH.

The "stem stitch" differs from the regular outline in that while it is essentially the same long stitch on the face and short one on the back, it is taken a little differently; the thread is kept in front of the needle, and its point is brought out just below where the last stitch left the material. This makes a little ridge line, which

has a very pretty twist. To make this a wide line, with the same twisted appearance, take the stitch as before, but bring point of the needle at an angle long stitch surface. The Japanese outline represents very in their seemingly reckless, yet always artistic manner. Their work is, of course, done in a frame, as is also the outlining done with a thread which you twist constantly as you work. This is a beautiful way of working flower stems; two or three rows laid together made with the twisted stitches about half an inch long, and jointed at the same point, will make a very natural ribbed stem.

The second outline to be considered is the chain stitch

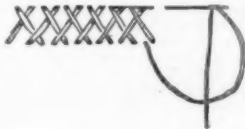
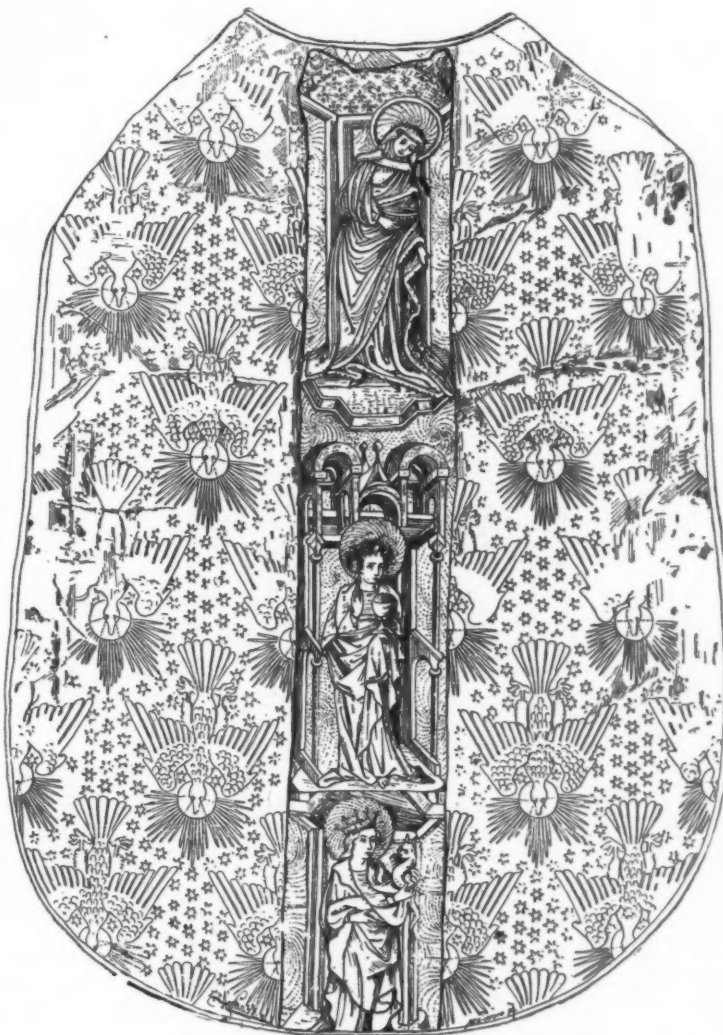


FIG. 4. HERRING-BONE STITCH.

out the needle at with the laid on the (Fig. 5). anese use stitch to water, tak longstitch-



OLD HUNGARIAN EMBROIDERED CHASUBLE. FIFTEENTH CENTURY.

and its modifications. This style of work has a very conventional and machine-like effect, but such an effect is sometimes desired. Fig. 6 gives the stitch very clearly. The needle should be brought up from the wrong side of the material, the thread thrown round from left to right, and held down with the thumb; the needle is



FIG. 5. STEM STITCH.



FIG. 6. CHAIN STITCH.

then inserted in almost the same place where the thread leaves the ground, and brought up in front toward the

worker as far from the first point as length of stitch required. Draw this stitch through, letting the thread held down form a loop under the point of the needle. The next stitch is taken in the same way on the outline, commencing from within the end of the last loop.

The "rope stitch" (Fig. 7) is commenced like the simple chain, but for the successive stitches the needle is sent down on the outline behind the last loop stitch and brought up so as to make the loop as before. This stitch makes a very pretty corded line when worked in worsteds or rope silk.

The "feather stitch" is a pretty little finish, and may be given among the chains, as the needle and thread is held in the same way. Any number of stitches may be taken on a side or only one alternately.

The "blanket stitch" is a wide-apart button-hole (Fig. 8). As it is usually done on soft materials with worsteds, it is better to reverse the needle, as the point is likely to split the thread.

L. BARTON WILSON.

(To be continued.)

NOTES ON EMBROIDERY.

To the countless pieces of linen embroidery with flower designs, either white or colored, a new variety has been added—lace has been introduced. Honiton lace adds its open-work effect in the midst of solid embroidery, though, so far, it is seen only on white pieces. From its very nature, it makes the effect more rich, but also more fragile, and as these linen pieces are usually intended for the table, and need to be washed, the lace seems inappropriate. It is more suitable for toilet pieces, as nothing can be too dainty or delicate for the bedroom.

Another innovation in the field of white embroidery is the use of silk crocheted designs inserted into the centres of the figures. This does not seem quite as allowable as the use of drawn work with embroidery, yet one would seem very critical who questioned it. It should, however, be used only to accent special points in the design, and not take up too much of the space; for crocheted work cannot be called artistic.

As we have before said, those who are tired of floral designs can unite arabesque forms with them, or the entire design can be of graceful arabesques, in either the Eastern or Rocco styles. By

filling in the spaces with fancy stitches a variety of effect can be added, and certain parts of the design made more prominent than others. Also, as such embroidery is done in one color, the background can be of brocade, also of one color, but with a design of its own. Such a design should be large and utterly unlike the one embroidered on it, that there may be no confusion in the effect. The colors of the two can be either shades of the same or two distinct but harmonious ones.

For those who like the old style of canvas work the Florentine stitch has been revived, with its peculiar wavy character and delicate blending of colors. The work can remain on the canvas, or, if the latter be basted over silk or satin, its threads can be pulled out and the design left on the richer material. This makes



FIG. 7. ROPE STITCH.



FIG. 8. BLANKET STITCH.



FIG. 9. STEM-STITCH EDGE.

TREATMENT OF DESIGNS.

"A SUMMER AFTERNOON."

OIL COLORS.—Make the preliminary drawing in charcoal as simple as possible, placing the horizon line along the top of the stone wall. Drop an imaginary line through the centre of the canvas from top to bottom. With these to guide the student, it will be comparatively easy to place the trees and discover the exact curve of the shore. A free-hand drawing, in which the whole composition is enlarged to twice the given size, will be excellent practice.

The colors used are as follows: For the sky, a little permanent blue, white, madder lake, yellow ochre, and raw umber, with a very little ivory black added in the darker tones.

For the distant trees along the sky line, use raw umber, cadmium, permanent blue or cobalt, madder lake, white, and a little ivory black. The large, green trees are given a warmer tone in the general effect of foliage, and the colors used for these are antwerp blue, white, cadmium, burnt sienna, and raw umber, with the addition of ivory black and madder lake in the cooler shadows.

The trunks and branches may be painted with bone brown, yellow ochre, white, permanent blue, and burnt sienna; in the lights, madder lake may be substituted for burnt sienna, and a little ivory black added. For the grass in the middle distance, the same greens may be used that are given for the foliage, with the addition of more white and raw umber. The earth at the left should be somewhat less purple, more yellow being used with the local tone; and where the ground runs out of the picture in the immediate foreground, a lighter and livelier color may prevail. Look at any country roadway, and you will observe the variety and warmth of tone to be seen in nature. The colors used here will be raw umber, white, yellow ochre, burnt sienna, a little ivory black, and in some of the lighter parts a little permanent blue is added, and perhaps some madder lake will be used in the richer shadows.

Paint the house just as it is shown, using for the roof light red, raw umber, white, and permanent blue; add a little ivory black in the shadows, and also in the gray tone of the windows.

The water is painted with the colors given for the sky, with the addition of permanent blue and raw umber. The reflections are all painted with the same colors as the objects reflected, with the addition of more gray in the local tones. Touch in the little figures lightly with a small brush, using madder lake, raw umber, white, and yellow ochre for the red dress, and for the blue jacket antwerp blue, raw umber, madder lake, and white.

WATER-COLORS: This subject can be painted in either the transparent or opaque method; but in either case the coloring will be more effective if made somewhat lighter throughout—the sky and water excepted. A looser touch in the handling of the foliage will be an improvement, and where transparent washes are employed the tones may be allowed to flow irregularly together in parts, and drying thus will give an agreeable crispness of effect. The reflections in the water look much better if thus treated, while a few details carefully added at the last with small brushes will give all the finish required.

The transparent colors used are as follows: For the sky, mix cobalt, yellow ochre, a little cadmium, rose madder, and lamp-black; keep the wash flat, and add the clouds later with a deeper tint of the same.

Wash in the foliage of the large trees with antwerp blue, cadmium, rose madder, and lamp-black; add sepia and cobalt in the cool shadows. Paint the grass in the foreground with the same colors, allowing the yellows to predominate; vermilion is added in the lights for the grass and weeds.

The trunks and branches are washed in with sepia, cobalt, and light red; yellow ochre and rose madder are added in the shadows. These colors will also serve for painting the earth of the road; add a little cadmium in the foreground. Make this tone much warmer and lighter than is shown in the lithograph; run touches of cobalt through the cooler half tints. The colors for the water may repeat the tones of the sky, with the addition of more lamp-black, and a little light red, yellow ochre, and cobalt run in pure, then blended with the brush in parts. Take out the high lights running across the surface with a wet brush and a pointed piece of blotting paper, and keep the general effect throughout broad and simple.

PANSIES.

THE rich effect of color in this study may be equally well rendered in either oil or water-colors, as the simplicity of handling displayed lends itself perfectly to such adaptation.

OIL COLORS: In making the preliminary charcoal drawing, it will be observed that the vase is placed slightly to the right of the middle of the picture, and the line of the table cuts the canvas just below the centre. The result is an agreeable composition. The colors to be used in painting this study are:

For the background (above), mix a general tone of warm, dark green, with permanent blue, yellow ochre, madder lake, raw umber, and a very little white.

The warm yellow-brown foreground is painted with yellow ochre, bone brown, light red, cobalt, and a little ivory black; white is added, with a little cadmium and rose madder in the reflections of the flowers thrown upon the polished surface of the table. Paint the jug also before putting in the flowers, as all these surroundings influence the color of the blossoms, which we must endeavor to keep fresh and pure. The jug is painted with bone brown, yellow ochre, madder lake, white, and a little ivory black in the upper part; for the warm gray below, use raw umber, yellow ochre, vermilion, and a little permanent blue, qualified by ivory black. Touch in the high lights boldly with a large flat bristle brush, well charged with color, using white, yellow ochre, vermilion, and the least bit of ivory black.

The pansies are treated as follows: The deep, velvety, brown blossoms are painted with bone brown, madder lake, ivory black, and a very little permanent blue for the general tone, and the lighter touches are added with a small brush, using vermilion, cadmium, white, and a little raw umber. For those which show a deeper crimson tint, more madder lake is needed. Paint the yellow and white pansies with cadmium, white, vermilion, raw umber, and a little ivory black, adding madder lake in the shadows. In the bright spots at the centres use vermilion, light cadmium, white, and yellow ochre. Use zinobor green and antwerp blue with cadmium, madder lake, and ivory black for painting the green stems. Use a fine sable brush in finishing.

WATER-COLORS: A heavy paper of rough texture will be the most effective in copying this study of pansies, as no careful finish is required, the principal object to be attained being a fresh, sketchy presentation of the subject, rather than one which suggests careful elaboration. Having made a sufficiently correct drawing in pencil, including the vase and the outlines of each flower with the position of the stems, the general tone of the pansies is first washed in; the coloring of the vase next.

While these washes are drying the background may be taken up in connection with the foreground, so that the balance of color may be established throughout.

One object in painting the pansies first is to keep up the high key of color desirable in water-color treatment, the contrast of the white paper being valuable for this purpose. Paint the deep purple and brown pansies with cobalt, rose madder, sepia, and lamp-black; add yellow ochre in the lighter touches combined with vermilion. In some very light parts a little cadmium and

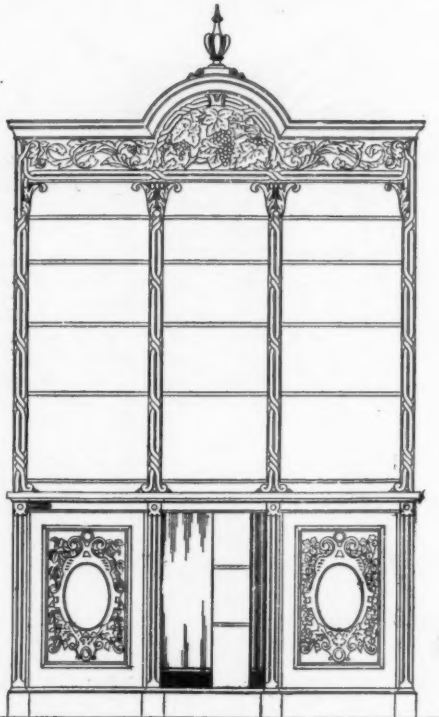
rose madder may be used pure. The delicate violet tints are run in with the same colors diluted with water, more cobalt and cadmium being used in the lighter petals. For the brilliant white and yellow pansies, mix a wash, more or less deep as required, with cadmium, vermilion, and a little sepia; in the shadows add lamp-black and substitute rose madder for vermilion.

The colors for the jug are sepia, rose madder, lamp-black, and yellow ochre, above; in the lower part, wash in a delicate tone with yellow ochre, lamp-black, cobalt, and vermilion. Leave the paper clear for the high lights, and run a little lamp-black and yellow ochre over them much diluted.

The colors for the background are cobalt, yellow ochre, sepia, and rose madder. Wash in the foreground with yellow ochre, lamp-black, and rose madder; add a little cobalt and vermilion in the reflections. Paint in the latter while the local tone is still partly moist, thus avoiding a hard appearance, and use a pointed bit of thick blotting-paper to take out the dark color. Use a smaller brush for the small details of each flower, and draw the stems carefully with a tone made from cobalt, cadmium, rose madder, and lamp-black. Touch in the dark shadows with sepia and rose madder, blending them slightly with the undertone.

ICE-CREAM DISH AND PLATE.

THE flowers of this charming decoration are a beautiful pink. In painting them, use carnation no. 1. The calyxes and stems are of dark red, and these can be painted with violet-of-iron and warm gray. The grasses and leaves may be put in



DESIGN FOR A CARVED BOOKCASE CABINET, THE DETAILS OF WHICH WILL BE GIVEN FULL SIZE, MONTHLY, UNTIL COMPLETED. (SEE SUPPLEMENT.)

in shades of moss green J and moss green V, also with brown green, and all may be outlined with violet-of-iron.

PIN TRAY—CLOVER.

THIS dainty piece of Belleek might well be left without any tinting whatever, but if preferred it can be a very faint yellow—only to make a lemon white—and the underside a soft pink. Then paint the blossoms as delicately as possible, using warm gray first. Strengthen the details on the near side with deep rich purple, very thin; the warm gray will also help to soften it, and much gray green should be broken in among it. Do not carry the purple quite to the outlines; keep them very soft, observing the light and shade of the whole flower.

Put in the leaves with moss green V and light sky blue, then shade up with moss J and brown green, with the least touch of green 7 in the darkest parts; leave the pointed light gray marking.

CUP AND SAUCER—CLOVER.

THIS cup and saucer might be tinted with celadon or chrome water green or turtle-dove gray, with a soft pink lining. English pink is preferred by many for a rose pink tinting color. As the flowers are a cold pink, the lining should, of course, harmonize.

The flowers will be treated in the same manner as on the pin tray. The gold ornament is put on with raised paste. Do not, however, make the mistake of filling the whole space indicated in the drawing with the raising, but rather touch up with hair lines a little heavier at the curving ends in such a manner as to make, when burnished, high lights that will help to model the scroll. Pink enamel might very properly be combined with it; gild also the rim and handle.

DESSERT PLATE—STRAWBERRIES.

CARNATION 2, with a little orange red in the lightest part of one or two berries, and deep red brown to strengthen the shadows, will give the color of strawberries as nearly as anything in mineral colors can. Round up the berries, keeping them very soft at the edges. Pay no attention to the seeds until they are all finished; then cut out neatly with the scraper, and fill in with mixing yellow in the light, and yellow and pearl gray on the shadow side, and give the little touch of dark color to make the cavity, as indicated in the drawing.

The greens are bright and tender. Use for them moss greens V and J, with pearl gray, or light sky blue, in the first laying in, shading up with the moss greens and a little brown green. Be sure to leave the first coat for the gray reflected lights. Where the calyx falls on the berries, the red must, of course, be cut out with the scraper. Don't let the green be sharp on the red. Soften the two colors together slightly at the edges.

A plate with ornamental edge, which could be picked out with gold, would be very suitable for this set. It might be tinted a celadon or light coffee color. Either would relieve the colors of most all fruit well, but light ivory yellow is sure to harmonize with everything.

CREAM JUG.

THIS unique little cream jug is to be treated in a very simple, but pretty manner. For tinting it, use old blue. Keep the flowers white, and shade them with brown green no. 6 and light gray no. 1. Do not mix these colors, but vary the tone of shading by using the two colors one over the other. Put a dot of brown green in the centre, and shade with brown no. 3. Use for the leaves and stems yellow ochre, chestnut brown, and brown no. 3. Out line the flowers in gold, also the handle and edges of the jug. The border at the bottom should be outlined in gold.

EMBROIDERED CENTRE-PIECE.

ROUND and oval centre-pieces and doilies are much used this year. While it is doubtful whether they are as artistic and elegant on a table as the simple hemstitched square, they are perhaps a little more ornamental.

The buttonhole scalloped edge is especially suited to them, for while it may be used on a square, it is absolutely necessary to employ some such method to finish a curved edge, as hemming it is out of the question. It is best to speak of the edges of the centre-piece and doiley designs given this month first, as they should be finished before the embroidery is commenced. This is usually the safest plan for all pieces, whether the finish is hem or scallop.

The most simple way to work these scallops is to outline them—both lines—either with close, fine outline stitch or chain. In this case you would need to cut out your circle after finishing all the embroidery an inch or on inch and a half from the scallop, and fringe out this plain border up to the scallop. To fringe on a circle, commence to draw out the cross threads on the straight of the material—that is, where the woof and warp is at right angles with the diagonal of the circle. Do this the distance of several scallops on all four sides; then by carefully cutting with sharp scissors on the line of the threads between the scallops, work out the rest of the cross threads. In this way you may fringe an oval or circle with perfect success—it may be necessary to trim the edge of the fringe a trifle when the threads are all out. If you commence the work at random, you may come to grief—that is, you may have an occasional inch of edge with no fringe bordering it.

When you buttonhole the scallops, which is really the most satisfactory way to treat them, hold the concave edge toward you. Never knot your thread to fasten it when working the embroidery buttonhole stitch. The knot is likely to show below the edge or to wear badly and draw in laundering, and worse than all, if the scallop is to be cut out there is great danger of clipping the knot off. The result is ripping where it is almost impossible to repair it. Take a few running stitches within the scallop to start the thread, and all the dangers will be avoided.

Heavy linen should be used for a pattern as close as this one, and a double thread of filo-floss. A single thread of "Roman floss" will work the scallop beautifully. This brand of silk is so soft in its slight twist that it has the same glossy, even appearance which filo has, and being several times heavier, it is far less work to use it.

The doilies, of course, should be of lawn, and worked with a fine thread.

Double scallops are quite new this year, and one can make the second or third row very easily by drawing round a section of a small saucer or cup, placed just outside the first row. Arrangements of parts of circles can be made according to taste, and very pretty irregularities in size and curve will occur to the worker. Use a darker shade of Roman floss in the outer scallops.

Almost any combination of color can be used in a study so perfectly conventional, but the detail in this drawing makes it best to keep the colors simple. A combination of three or four shades of the same color would be well. Greens are always pretty, and it does not make any difference about the color of your flowers when the epergne is to have only greens around it. All white is also easy to manage, and is always suitable on the table. Work this design simply—long and short stitch or outline. Use French knots in the flower centres, or, what is less work, seed-stitch, or darn them—one way only. A drapering might be used—that is, four or five crossed lines couched with a tiny stitch where they intersect. The buds will be best expressed in the twisted stem stitch or outline.

The radius given makes the plan of transferring quite clear. It will be better, however, to draw in first the circle of scallops complete; then no mistake can be made. Errors of arrangement can be overcome without much difficulty on a square, but a circle is not one at all unless perfectly true.

OUTLINE LIFE STUDY (BLUE SUPPLEMENT).

STUDENTS in the schools, as well as those pursuing art study at home, will appreciate our study No. 3, which has the sanction of Gérôme, and represents very clearly and positively the way in which that master requires his pupils to begin a drawing. Students have ample opportunity of seeing the finished studies of masters, but they do not often have the chance of seeing the very beginnings, the groundwork, the foundation of the completed work. The two distinctive elements in this study are: First, that it places the figure on a sheet of paper. In the French schools it is required that the figure should fill the sheet of paper from top to bottom. It will not do to begin on a head very near the top and then allow it to chance whether the feet shall come half an inch or three inches from the bottom. The novice may not grasp the value of learning to fill the sheet of paper perpendicularly, but any one who has made complicated compositions will realize that it is an important thing to be able to make a figure fill a given space. For instance, if you are doing a street scene, you have a figure in the foreground a certain height. Now, it is not arbitrary the height you shall make the figures in the background, but the laws of perspective control the matter, and the figure in the middle distance may have to be half the size of the foreground figure, and the figure in the background one third the size. Happy the draughtsman whose training permits him to put these background figures in their proper heights in correct proportion. The second element in this study has three or four outlines does not mean that the draughtsman intended to leave all these lines in his final sketch. He was merely searching for the form as he worked. He may have put the lowest line down first, but after he put the left leg in he saw that the right thigh was too narrow, and he lifted his outline two or three times until he thought he had the leg the proper width. So must the draughtsman "feel around" until he gets the proper outline to a form. He then finishes his drawing by erasing with bread the superfluous lines. With our last outline life study directions were given for measuring the figure. When the figure stands upright, it is usually seven heads and a fraction more or less high; but when a figure is seated, of course the proportions are accidental. This figure, seated, is less than six heads high. If he were seated lower he might be less than five. He is three heads high from the thigh upward. If he were stooping over more he might measure in that portion only two and a half heads.

NOTES FROM THE SHOPS.

To the searcher after novelties, the winter goods in upholstery show no marked change from those of last year. Restless Fashion has, of course, been moving, and designs after the First Empire style are giving way to semi-Oriental ones. This change, however, is not as striking as that from the English "Morris" designs, with large massive figures, to the dainty French ones with their careful detail. The new designs are small in figure and they introduce a new element—skillful combination of color. This is their most characteristic feature, and a welcome change from those limited to two colors. In inartistic hands this abundance of color may result in most frightful combinations, but most of the goods shown this winter are beautiful. Even in the cheap stuffs, such as silkoline, there are charming little Persian designs to be had—greatly preferable to the highly colored, naturalistic figures.

In all goods, cotton, silk and wool, there are combinations of bands of all sizes and colors. They are beautiful, for the colors are all good, and for portieres, table-covers, and occasional bits of furniture they are very desirable. But care must be taken that not much of such goods be used in one room, else the effect will be too striking.

This class of stuffs makes an excellent covering for round, flat cushions, as the stripes form concentric circles about the button in the centre that gathers in the fulness. The use for this kind of cushion does not cease with the summer and its outdoor life, for it is just the thing for the children to sit on before the fire, and for the elders to use for their feet. Leather, or a very strong canvas or like material, can be used for the bottom.

Sofa cushions are still in as great favor as ever, and in the effort to make a variety among them, the results are not always good. For instance, some are to be seen covered with a very thin white silk over a color; the silk has sometimes a design painted on it, and sometimes it is decorated by drawn work. In both cases the cover is made so fragile, and its beauty so liable to injury, that it can no longer be put to any use, but is a mere ornament. There is one other kind of cushion, or ottoman rather, which is in bad taste; two large cushions placed diagonally one on the other, and apparently soft and luxurious, but the first touch shows that they are hard and inflexible. In place of these frauds, buy one of the light, low frames with scooped seat, designed to bear a broad, easy cushion.

Although, of course, many of the light and cool-looking stuffs which are appropriate to summer have vanished from the stores, some things, such as muslin curtains, are always in demand. In summer they are hung all over the house, in winter they are chiefly confined to the bedrooms. A new French style of curtains have come out this year, in dotted Swiss, with a ruffle along the front edge and across the bottom. These are in great favor, as they can be hung at once without any sewing or trimming, and they are also cheap. There is still a cheaper kind, which is sold by the yard, but this has no ruffle along the bottom.

The heavier brocade, plush, and tapestry curtains are lower in price this year than they have been previously. A new drapery called the "Marie Antoinette" is shown at McCreery's; it is a double fabric, the two sides of harmonious colors, such as pink and reseda green, the color of the one forming the pattern on the background of the other. "The Empire" is another new weave in a cotton tapestry, with delicate colors, and reversible. Among the goods of home manufacture are cottons suitable for table-covers or curtains, and only costing sixty cents a yard; others, again, are a lighter weight and color, Turkish in design, and made of silk and linen.

In the cretonnes the handsomest is a French chrysanthemum pattern, designed for wall-covering, large and close, and of beautiful colors, very gorgeous in effect.

Among the makers of porcelain the English have long had a leading position, and their designs show a fancifulness and wealth of decoration which is not a feature of their work in other branches. They not only hand down certain styles from father to son, but they show great skill in adopting foreign ideas. Among such old makes of china the "Cauldon" ware has long been known, and this year it has many new goods in the market. Among them is a revival of a style which was a favorite two generations ago—cups and saucers rather flaring in form and colored in alternate sections of white and vivid green, the flowers being scattered over the former, and a good deal of gilt used.

The English blue and white ware, after the Dresden styles, though not so good in color, is very attractive, with its raised flowers and fanciful shapes. In this ware, as in a great many others, are seen very pretty little clocks, which are in great demand, as they deserve to be from their own merits and their low price. A new idea is a revolving tête-à-tête set, the stand and all made of china. The effect is not quite as good as when there is a contrast between the dainty china and a mahogany stand, but still it is very pretty.

An entirely new quality of glass has just been brought out by an English firm; it is called "chrysopal," and has a milky effect, though the predominant color is green, not blue, as is usual in opalescent tones. Gold is used sparingly in its decoration, and it makes beautiful and suitable vases, usually in tall, slender forms. Finger-bowls are of all possible forms, colors, and decoration; among them a novelty where the bowl is attached to the saucer, the object being to fill the latter with flowers, for which purpose it is made deeper than usual. These are made only in pure glass.

On the plates used for fish and game courses a new feature has been introduced. In order that the paintings on the plate may show to their full advantage, even when the plate is in use, the design is confined to one section, perhaps a third of the surface, leaving the rest free for the food, that the diners may enjoy the pleasures of both eye and palate at the same time. The painting is well done, and deserves attention. The plates for raw oysters are also divided into sections, though here for a practical rather than artistic reason. They are more like bowls than plates, as they are made deep enough to hold some cracked ice, on which is space for four oyster shells, while on a little upper shelf, so to speak, is a place reserved for the lemon. This ingenious contrivance makes the serving of this course easier and more satisfactory. These plates are made only for Higgins & Seiter. The firm is also selling some very charming lamps, of all sizes and shapes, and in the daintiest porcelain patterns, at extremely low prices. It is no longer necessary to get a large lamp in order to have a handsome one, and the most approved burners are attached to them.

The stores are full of the Austrian and Bohemian glass, which at least are showy, one rich variety representing gold lace hanging over the colored surface. The dealers say that their importations have been delayed a month by the tariff question, but the sales now are heavy and rapid.



BOOKS ON ART.

THE LIFE OF CHRIST AS REPRESENTED IN ART, by Frederic W. Farrar, D.D., is, avowedly, not a work of art criticism, but rather of that broader criticism dealing with the subject, which is common to literature, history and art. Canon Farrar thinks with Ruskin that when religious themes are treated, the artist's feeling about them inevitably influences his art; but his aim is mainly to read the lesson, not to appreciate the form in which it is given. Just at the present moment it is well to say that this, though not the artist's way, is a serious and proper way of regarding any art that undertakes the task of teaching or illustrating, and therefore a proper way of regarding that art which is called Christian. We would have preferred it if the author had set aside technical criticism and appreciation altogether, and given us a purely literary or historical review of the thoughts about Christ that have been expressed in painting, for it is only on this side that his book has any special value. The opinions which it puts forward on the relation of good and bad technique to faith or the want of faith are mostly Mr. Ruskin's, and, correct or not, have been much better expressed by him. To a certain extent the work follows an historical arrangement. Book I. treats of the reserve of the early Christians in painting Christ. Canon Farrar shows that, so far as we have any positive evidence, symbols only were at first used, and there was no attempt even at ideal representation of Christ's form or features. He shows by quotations from the early Fathers of the Church that this reserve was not accidental, but that it was almost a matter of doctrine. The reasons which he cites are those usually given, viz., an inheritance of the Jewish dislike of the "graven image," and disgust at the objectionable productions of debased classic art. No doubt, both these causes really existed, but it can hardly be questioned that there was another more important than either, a sense of the inability of art to freely express the ideal. Language leaves the hearer free to clothe the ideas conveyed by it in whatever concrete form he chooses; art must impose that form upon him in order to communicate the idea. Hence Mr. Ruskin and Canon Farrar are wrong in their contention that times of growing belief are times of great art. A belief must be already fixed before it can be expressed artistically.

Canon Farrar admits, as everybody does, that pagan symbols or images were in many cases adopted for Christian use, but he does not give any thing like a full list of such symbols, nor does he point out the obvious inference that the symbol would hardly be used if the meaning already attached to it were not similar to that which it was desired to express. Canon Farrar hardly enters upon this field at all. He assumes an inventiveness in the matter of types which is extremely unlikely, especially as all the early symbols were already in existence. This is too obvious to be ignored in such cases as those of the figures of Orpheus and of Cupid and Psyche, but though our author refers slightly to the pre-Christian use of such signs as those of the Egyptian "Crux-Ansata," the fish and the vine, he does not elucidate their pre-Christian meaning, nor try to show any connection between that and the Christian.

Book II. deals with the question of the personal aspect of Christ, and shows that no reliable tradition exists. Book III. examines in a very cursory manner Byzantine art and the dawn of the Renaissance; and, at this point, the writer drops the scheme so far followed, and, dividing the life of Christ into periods, each represented by some particular scene, examines the treatment of each of these traditional subjects independently. Thus, with regard to the Passion, he proceeds from early sarcophagi to Albert Dürer, and so in several other sections. This would be quite proper in a book of devotion, which the present work is not; it is a way of approaching the subject which promises little of interest to the student of art. In fact, from the fourth book onward the chief interest is in the illustrations. These are abundant, and, though mostly reductions of engravings, a smaller number are directly from the originals. Among the most important of the latter are the half-tone cuts of Piero della Francesca's "Nativity," and Botticelli's treatment of the same subject, both of the originals being in the British National Gallery; Madonnas by Luini and Botticelli, the Annunciation by Fra Angelico, and "The Last Judgment" ("Dies Domini") by Sir E. Burne-Jones. (Macmillan & Co., \$6.)

RAFAEL'S MADONNAS AND OTHER GREAT PICTURES contains photogravure and half-tone reproductions from the paintings themselves of many of the authenticated pictures by the prince of painters now in European museums and private collections. Among those not commonly known through engravings are the Madonna of Orleans, in which Raphael appears to have taken a hint from the Flemings as to the value of a little still-life, as he has introduced in the background a shelf with some jars and pots on it. A half-tone plate of the Madonna Esterhazy gives but a feeble idea of a very charming composition, remarkable for the action of the figures and the curious Renaissance villa in the background. A more successful half-tone is that of the Madonna della Torre, now in a private gallery in London. There is a photogravure of the Madonna di Candelabri, which, we are told, is owned by Sir John Charles Robinson, of London. The composition is identical with that of the discredited "Morgan" Madonna, which was shown at the Metropolitan Museum in 1882, having been brought over here under the auspices of Mr. Hurlbert, formerly editor of *The World*. Four years previous it was offered at the auction of Mr. Munro's collection of paintings. The first bid was 15,000 guineas. It was run up to 19,500 guineas, and then, to the great astonishment of the audience, the auctioneer had to state that it had been bid in. Mr. Karl Karoly, the author of the volume before us, recognizes the existence of the two pictures, and says that the one

shown at The Metropolitan Museum "about a year afterward was sent back to England, its present owner being unknown." The Robinson picture illustrated in the book, he says, is "one of the Madonnas which Raphael is supposed to have painted about 1515." Such a picture, we may remark, is not mentioned at all by the critic Vasari, who in the sixteenth century wrote of Raphael and his great contemporaries. There are photogravures of the Madonna di San Sisto, the Madonna del Gran Duca, the Madonna Ansaldi, the Madonna del Cardellino, the Madonna di Casa d'Alba, the Madonna of the Diadem, in the Louvre, and the Madonna di Foligno, in the Vatican. A number of half-tone plates are printed separately from the text, which, for the most part, follows Vasari and Crowe and Cavalcaselle; but the author has taken pains to correct many misstatements, especially in the life of Raphael which is prefixed to the volume. He has also added some notes on the principal paintings attributed without good reason to Raphael, and gives a list of Madonnas chronologically arranged, in which those he believes to be authentic are distinguished from those which he does not. The cover is decorated with a handsome design of lilies by Mr. Gleeson White. (Macmillan & Co., \$8.)

A BIOGRAPHY of and criticism on GAINSBOROUGH, by Mr. Walter Armstrong, is the subject of the ninth of The Portfolio Monographs on artistic subjects. Little is known of Gainsborough's life or private character, except that he was accounted rather fond of low company and coarse conversation. His father was a shroud-maker. There are the usual stories of his early facility in drawing, in consequence whereof he was sent to London at fourteen to learn engraving. His teacher was Gravelot, who, recognizing his unusual talent, had him admitted to the St. Martin's Lane Academy. But the teaching which Gainsborough got does not account in the slightest degree for his talent. His real teachers must have been such good pictures of the Dutch and Flemish schools as he may have seen, and nature. Mr. Armstrong states that his first landscapes are so like those of Wynants that the difference can hardly be expressed in words. One of the artist's amusements at this time was to set up the painted figure of a man, sawn out of a board, in his garden, to hoax his neighbors, or perhaps as an advertisement of his trade of portrait-painting. Making sketches of country houses and portraits of their owners was for a long time his means of livelihood. Gainsborough, Mr. Armstrong says, was "not a draughtsman." "It was with mass, color, tone that he produced his effects." His early reputation as a better landscape than portrait painter is partly accounted for on the ground that most people are worse judges of drawing in landscape than they are of drawing of the figure. He left many pictures unfinished. In his early years he very often worked upon a red ground. His later pictures are more boldly handled and better in color, and it is on these that his fame must mainly depend. The illustrations include four photogravures, printed separately from the text, and many half-tone engravings in it. (Macmillan & Co.)

THE PORTFOLIO MONOGRAPH for October is on "Bookbinding in France." The text, an historical account of French binders, by Mr. William T. Fletcher, contains nothing new; but the illustrations (although some of them have appeared in other works) are numerous, and of good examples. The full-page plates printed in colors are a Grolier copy of Machiavelli's "Principe," in brown morocco, with compartments outlined in red and black and arabesques in gold done with "aured" or tinted tools; a copy of the works of Dionysius the Areopagite, with the painted arms of Catherine de' Medici, in a somewhat freer but similar style; a very beautiful red morocco binding in the "fanfare" style—straight-lined and circular compartments, filled in with spirals and branches—with the arms of De Thou; an olive morocco binding with the initials of Louis XIII. and Anne of Austria, decorated with small tools, some of them dotted like the tools used in the next plate; a small New Testament, bound by Le Gascon; a Padeloup mosaic binding in russet, dark green and red; a charming example of Derome, with a very rich dentelle ornamentation on red morocco; and a curious mosaic binding by Monnier. Of the large number of bindings illustrated by half-tone engravings, the most beautiful are the Petrarch, with the well-known Geoffrey Tory design of the "pot cassé"; a strap-work design in painted and gilt morocco, with a portrait in relief of Henri II.; a small binding with compartments like those of the fanfare style, but without the usual small tooling; two of the charming bindings made for Marguerite de Valois; and a handsome Duru binding, the only example of the modern school. (Macmillan & Co.)

BIOGRAPHY.

THE TABLE-TALK OF ABRAHAM LINCOLN, edited by William O. Stoddard, one of his private secretaries, is not what we ordinarily term "table-talk"—that is, impromptu conversation, but is made up largely from addresses, speeches, and published letters. But under any name it is well to have this small collection of his utterances on such subjects as "The Union," "Mercy," "Humor," "Personal Liberty," "The Civil War," "Temperance," and "Divine Providence." (Frederick A. Stokes Co., 75 cents.)

THE LIFE AND ART OF JOSEPH JEFFERSON, by William Winter, may answer for a history of the American stage. Mr. Winter, in fact, traces the history of the English stage as well, from the appearance on it of Thomas Jefferson, the founder of the Jefferson family of actors, who was the son of an English farmer of Yorkshire, in the reign of George the Second. Since then the Jeffersons have been continuously on the stage for five generations. The first of the line was a contemporary of Garrick. His son was an actor of the old Chestnut Street Theatre in Philadelphia. His children were all actors and actresses, so that in following the records of the family our author leaves scarcely anything of theatrical interest and pertaining to the times untouched. He gives numerous repertoires, glosses on old plays, copies of playbills, including one of Charles Lamb's farce "Mr. H.," which, a failure in London, seems to have had a fair success in Philadelphia. But about half the volume is devoted to Joseph Jefferson and his great rôles of Rip Van Winkle, Bob Acres, Caleb Plummer, Dr. Pangloss, and Mr. Golightly. Mr. Winter's standing as a dramatic critic is second to that of no other living writer, and what he says of Jefferson's art and of stage art in general is well worth reading. There are many portraits, some from photographs taken lately for the book, and a view of the old Plymouth Theatre. An appendix contains a number of memorials of the American stage. (Macmillan, \$2.25.)



MISCELLANEOUS.

CHILDHOOD IN LITERATURE AND ART, by Horace E. Scudder, is curious, instructive, and entertaining. The author belongs to that generation of New England writers now passing away, who, without being great in any particular, have read much, thought independently, and expressed themselves carefully and well. The reader of this little volume will find something to rejoice over on every page, some ingenious theory erected, some other man's ingenious theory laid low, some popular fallacy exploded, some other pieced together again from its fragments. Mr. Scudder sets out with the idea that the notion of childhood as a period of preparation for a life perhaps different from the past has been growing through the centuries. He fails to find the idea of progress in Homer's rare pictures of childhood. Something of the sort first appears in the great dramatists. The conception of Eros as a child-god is nowise to his purpose. He is aware, of course, that God was originally figured as a youth, not as a child. He should have examined the child Dionysos, in whom he would have found that expression of mystery and variability for which he was seeking, and which he discovers in its complete form only in the romantic poetry of the English Lake School and the French Romanticists. Hebrew life and literature, early Christianity, mediæval art, are explored on the way, and there are chapters on Hans Christian Andersen and on child-life in American literary art. The monotony which one might reasonably dread in a study like this is cleverly avoided. Mr. Scudder brings all sorts of side lights to bear upon his subject, and finally confronts us with an ideal child of his own creation devoid of "spurious individuality," in which we should like to believe. (Houghton, Mifflin & Co., \$1.25.)

THE REIGN OF QUEEN ANNE, by Mrs. Oliphant, is written on a similar plan to that of the same author's popular work on Florence—that is to say, a few striking personalities are selected and are treated of in a manner which at once makes us feel acquainted with them as individuals, and shows us in their careers the effects of the general movement of the times. The subjects of the present volume are the Princess Anne, the Queen and the Duchess (that is, the Duchess of Marlborough, long Queen Anne's bosom friend), the author of "Gulliver," the author of "Robinson Crusoe," and Addison, the humorist. The two first chapters serve to sketch out the general history of the reign—its intrigues, wars, scandals, and commotions. Mrs. Oliphant stands up bravely for Sarah, Duchess of Marlborough, and makes frequent use of that lady's vivacious diary and correspondence. But the chapter on Dean Swift is by far the best in the book. Here, again, our author is a partisan, and in the minority; but she is so openly, and may claim the right to bring forward neglected truths and to refuse to waste space in restating all that is known or suspected on the other side. She is an honest advocate, and does not pretend to be impartial. The principal interest in her story is, of course, in her treatment of the Stella episode; and, with the evidence of Swift's journal before one, it is difficult to say that she is wrong. No woman will believe it impossible that the two may have been friends and nothing more. As in other celebrated instances of the sort, all the positive evidence that there is tells strongly in favor of that supposition. There is really nothing against it but a presumption which is not creditable to those who entertain it. In Swift's case, it is true, whoever reads only his public utterances can hardly gain any but a disagreeable notion of the man. But the journal to Stella shows quite another side of Swift's character, and is much more in point. The sketches of Defoe and Addison are less interesting, the former because Defoe, the political hack, cannot be defended, the latter because its subject stands in no need of defence; but both are decidedly readable. The illustrations, the majority of which are excellent woodcuts, are printed separately from the text. They include portraits of Anne as princess and as queen, of John Evelyn, Charles II., James II., William III., of the Duke and Duchess of Marlborough, of Bishop Burnet, Dean Swift, Hester Johnson (Swift's "Stella"), Sir William Temple, Defoe, Addison, and several others. (The Century Co., \$6.)

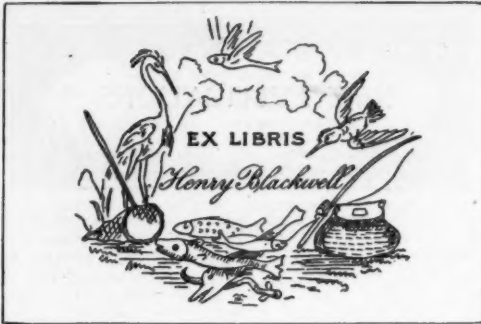
WOMAN'S SHARE IN PRIMITIVE CULTURE, by Otis Tufton Mason, A.M., is an interesting attempt to show that, at least in primitive times and among primitive peoples in all times, the chief industrial inventions have been due to women, and also a considerable if not the chief share in the building up of language, social institutions and religion. The argument is a trifle one-sided; but in maintaining it, Mr. Mason brings together in an instructive way a mass of facts relating to primitive life and to women as food gatherers, farmers and cooks, water-carriers, basket-weavers, skin-dressers, potters, pattern designers and jacks of all trades. From these many avocations mostly carried on in society, it resulted that primitive woman had more to talk about than man, and invented a larger share of our root words. The evolution of clan and family in various savage societies is treated of, and so is woman's share in myth and ritual. The author, as a rule, carefully distinguishes mere theory, however plausible it may appear, from well-ascertained fact, and he shows that several commonly accepted notions are groundless, such as that of universal savage cruelty to women, and that of the absence of regular marriages in savage tribes. There are many illustrations. (D. Appleton & Co., \$1.75.)

HINTS ON PREACHING, by Rev. Joseph V. O'Connor, is a valuable little manual, in which in small space, yet in an easy, colloquial style, the author gives excellent advice on important practical subjects, such as "Elocution," "The Natural Manner," "Cultivation of the Voice," and the "Style of a Sermon." He has studied much, and applies his reading aptly and with force, quoting Massillon and Ruskin, Herbert Spencer and Malibron; yet it is plain that most of his teaching is founded on experience. We can recommend this small volume not only to preachers, but to every one who would learn to speak effectively and well. (Porter & Coates, 50 cents.)

P'TIT MATINIE, AND OTHER MONOTONES, by George Wharton Edwards, is a little collection of short sketches of sailors and fishing-folk, wrecks, islands, rocks, and other things. They make a tiny book, illustrated with little vignettes and provided with a stamped-leather cover wondrously scrawled over with gold. Similar, except for the absence of the gilt ornamentation, and the fact that it is all one story, is Mr. W. H. Bishop's "Writing to Rosina." (The Century Co., \$1 each.)

POETRY

THE LAST LEAF, Dr. Holmes's poem, has been appropriately chosen for reprinting as a sort of memorial volume, beautifully illustrated by Messrs. F. Hopkinson Smith and George Wharton Edwards. A letter from Dr. Holmes to the publisher, which is printed in fac-simile at the beginning of the volume, is dated July 12th, 1894. In it he remarks: "I have lasted long enough to serve as an illustration of my poem. I am one of the very last of the leaves which still cling to the bough of life that budded in the spring of the nineteenth century." Almost every line of the little poem has received illustration at the hands of the two artists, who worked together faithfully to embellish the volume. Mr. Smith supplies some interesting charcoal drawings of the graveyard scene, the bowery streets of the old town, and other landscapes; Mr. Edwards, most of the figure illustrations, and a host of pretty border de-



signs in pen-and-ink. We believe he has also furnished the cover design in white, gray, and gold. (Houghton, Mifflin & Co., \$1.50.)

FIVE BOOKS OF SONG, by Richard Watson Gilder, contains the poems heretofore published separately in "The New Day," "The Celestial Passion," "Lyrics," "Two Worlds," and "The Great Remembrance," little books of exquisitely flowing verse, discoursing "of Birth, and Life, and Death, and of the Resurrection," which we have duly noticed on their first appearance. They make now altogether a handy volume of two hundred and forty pages, and, as we gladly perceive, the charming decorations by "H. D. M.," who, we may say in a whisper, is the poet's wife, and the inspiration of many of his verses, are retained. (The Century Co., \$1.50.)

POEMS OF SENTIMENT, by Robert J. Wickenden, whose interesting exhibition of paintings, etchings, and lithographs is noticed elsewhere, show the clever young artist to be almost as good a poet as a painter. Some express philosophical musings on "Destiny" and "The First Cause." Most are word-paintings of scenery or utterances of simple, human sentiment. They make a slender pamphlet of thirty-seven pages, printed at the De Vinne press. (Frederick Keppel & Co., \$2.)

OLD ENGLISH SONGS is the title of a small selection of old favorites, which have suggested to Mr. Hugh Thomson subjects for about one hundred humorous and charming illustrations in pen-and-ink. The selection includes "Coridon's Song" and "The Angler's Song," from Walton's "Angler," Swift's realistic picture of "Morning in London," Captain MacHeath's celebrated four-line song in the Beggar's Opera, "How Happy Could I be with Either," and Gay's "Journey to Exeter." As to the drawings, we must object to what, we fear, is a growing disinclination on Mr. Thomson's part to give due attention to the study of that noble animal, the horse. He has always drawn cart-horses well enough, but his study of their deformities has, we fancy, influenced his types of other sorts. The trooper's horse on page 27 has the hoofs of a plough-horse, and the horses in "The Journey to Exeter" are impossible beasts. On the other hand, he has never been more himself than in the numerous figures in these designs, the expression of the faces, especially, being quite wonderful. We would advise the young illustrator to study seriously these vignettes, comparing them with Abbey's illustrations to "She Stoops to Conquer." It will teach him the difference between the humor drawn directly from nature, as in Thomson's drawings, and humor at second hand, as in Abbey's. He should note, too, that Mr. Thomson has one sort of figure and face for his Waltonian rustics and quite another for the citizens of "Morning in London." It is not a matter of accessories, of baggy breeches, tall hats, and purling streams in the one case, and cocked hats, knee-breeches, swinging signs, and bay-windows in the other. Though all these picturesque adjuncts are made use of, the real value of these little drawings is in the expression of face and figure, which is never twice alike. There have been few draughtsmen more dramatic than Mr. Thomson, and we could even wish to see an edition of Shakespeare's comedies illustrated by him—but not the tragedies nor the romantic plays.

Mr. Austin Dobson has written a characteristically clever introduction to the book, giving some account of each of the poems and of the authors, when they happen to be known. He provides, as is his wont, a few quotable sentences—sops to the critic—which it were ungrateful not to quote. He remarks on "the flat, pastoral fertility" of Mr. William Basse, a poet of the post-Spenserian period; and the remark may well apply to most other poetry of the time. Swift, he says, is "one of the earliest of the realists," but his photographs are "taken from the seamy side, and, like his latter-day disciples, he dwells upon this by preference." And "How Happy Could I be with Either" he calls "one of those 'eternal verities' of which Carlyle used to speak." On the whole, one of the pleasantest of holiday books, all in harmony from one green-and-gold cover to the other. (Macmillan & Co., \$2.)

FICTION.

THEIR WEDDING JOURNEY, by William Dean Howells, comes to us from the Riverside Press, with numerous illustrations by Mr. Clifford Carleton, that are to the text like plums in a pudding. "They," the journeying couple, "first



PLATE ENGRAVED ON COPPER BY MR. E. D. FRECH.

met in Boston," we are told; and though they had been to Europe in the mean while, it was from Boston that they set out in a thunder-storm, from the Old Colony Depot. We can follow them in Mr. Carleton's vignettes as in Mr. Howells's chapters, running for the train, visiting a New York friend in his office, keeping cool in the heated term, steamboating up the Hudson, being waited upon by too many servants at Rochester, and admiring the Falls at Niagara. "Ah! poor, Real Life, which I love, can I make others share the delight which I find in thy foolish and insipid face?" queries the author. The artist asks no questions, and we dare say he is the wiser. But he has made the book a beautiful one for a holiday present. (Houghton, Mifflin & Co., \$3.)

OF ELDER CONKLIN, AND OTHER STORIES, by Frank Harris, the first is the best. Mr. George Bancroft, a young Bostonian, goes West to teach school and save money to live on while studying law. He boards with Elder Conklin, farmer and cattle dealer, and is smitten with his daughter, who, on her side, tries to make herself worthy of him by learning to play the piano and to talk as they do "East." Conklin, to secure money to help on the match, has recourse to fraudulent dealings, which shock and estrange Bancroft. Later, however, he prevails upon a lawyer of his acquaintance to help Conklin make good his claim to the land on which he had squatted, and the lawyer takes the place which he had declined. There are half a dozen stories in all. (Macmillan & Co., \$1.25.)

THE UNTEMPERED WIND, by Joanna E. Wood, relates the bitter sufferings of poor Myron Holder, who sinned unwittingly through man's duplicity. The story is told at times with considerable power, but unfortunately for the reader there is scarcely a ray of sunshine to relieve its painful dreariness. (J. Selwin Tait & Sons, illustrated, cloth, \$1; paper, 50 cents.)

OLIVIA is an entertaining story for girls, by Mrs. Molesworth. The heroine is the daughter of a country vicar of limited means. A large part of the tale is devoted to the varied experiences of this independent young woman while a guest at the home of her uncle and aunt, who have recently become wealthy. Certain members of this family prove exceedingly trying, owing perhaps to their altered circumstances, but Olivia possesses both tact and adaptability, and knows how to make good use of these qualities, especially during the amusing masquerade. Toward the end she overcomes a deep-rooted prejudice, which paves the way for a slight bit of romance. The illustrations are by R. Barnes. (J. B. Lippincott Co., \$1.25.)

TWO GIRLS, by Amy E. Blanchard, with illustrations by Ida Waugh. Theo and Val, the heroines, lived together at the home of their common relative, Miss Nelson, familiarly known as "Auntie." Archie Nelson was Theo's brother and a very nice boy, though occasionally inclined to be tiresome. Jack Rogers was Archie's college chum. These four young people constitute the chief characters in Miss Blanchard's cheery little story, which, without being remarkable, is for the most part refreshingly natural and wholesome. (J. B. Lippincott Co., \$1.25.)

THE CHASE OF SAINT CASTIN and other stories of the French in the New World are by Mary Hartwell Catherwood. The opening tale in this collection falls little short of absolute perfection. The delicate beauty, the elusive charm, and the gentle dignity of the Indian maiden about to become a nun are subtly conveyed. No wonder that the high-born Saint Castin prosecuted the chase with vigor until he won the prize by force of circumstances.

The scenes of the stirring "Kidnapped Bride" and "The Windigo" are laid in the West, near the shores of the great lakes, but the remaining five stories relate entirely to the Canada of before and during the days of Wolfe and Montcalm. Mrs. Catherwood knows the ground thoroughly, and seems to be fairly steeped in the fascinating lore of the Indians and early settlers, and is a writer of rare simplicity, grace, and power. (Houghton, Mifflin & Co., \$1.25.)

LOVE IN IDLENESS, by F. Marion Crawford, is an admirable example of what the summer novel should be. Replete with daintiness and charm from beginning to end, it happens to be fraught with no more formidable purpose than to beguile moments of leisure or relaxation. The scene is laid in beautiful Bar Harbor, where Miss Trehearne, of New York, is wooed and won by a young artist after the most delightful and refreshingly unhackneyed fashion imaginable, which, by the way, he or she who reads may learn. As might be expected, there is no lack of brilliant dialogue, especially on the part of the wide-awake heroine, who is also one of the sort that can give points to most men on riding and driving and rowing and sailing. Nevertheless, Miss Fanny Trehearne discovered her weak spot finally. The volume is published in the luxurious style of the "Cranford Series," with numerous illustrations. (Macmillan & Co., \$2.)

CHILDREN'S BOOKS.

WHEN LIFE IS YOUNG, by Mary Mapes Dodge, is a collection of some one hundred and fifty poems and jingles for boys and girls, which touch upon nearly every phase of child-life, from grave to gay, from the sublime to the ridiculous. Here, a little girl lays flowers on her mother's grave; there, two playful kittens overturn a tub on an intruding lap-dog. "A Dear Little Goose" is not such a goose as she may appear, for she wishes for a beau and fine dresses at twenty, for gossip and nice things to eat at thirty, and to be dead at forty. In the illustrations, which are numerous and good, we are shown George Washington dancing a minuet with Sally Fairfax, Santa Claus puzzled by a very big stocking that is hung up as belonging to a very small foot, and the burial of "Poor Marionette." The cover has a pretty design in olive and pink. (The Century Co., \$1.25.)

MY NEW HOME is a charmingly natural story for very little girls by Mrs. Molesworth, who understands child life in all its phases. In the present instance Helena Wingfield, aged 14, acts as her own historian. So refreshingly artless is the narrative, that we are inclined to think that Mrs. Molesworth has merely acted as amanuensis. The book is illustrated by L. Leslie Brooke. (Macmillan & Co., \$1.)

ARTFUL ANTICS, by Oliver Herford, is a collection of humorous verse and more humorous pictures. They tell of a spider who insists on his right to catch flies, and while arguing the point, finishes the one he has just caught; of the highly connected kitten, whose relative, the lion, is "just a king, that's all," of poll parrot and the cuckoo in the clock, of the crocodile who could not get any one to dine with him, and of the professor and the white violet, and the unanswerable questions that they asked one another. The caricatures of animals are very good. (The Century Co., \$1.)

IMAGINATIONS, by Tudor Jenks, is a larger book of about the same quality as the above, but in prose. There are tales of wizards and of dragons (guaranteed strictly untrue), of astrologers and Brobdingnagians and Lilliputians, of professors and Patagonian giants, and of Teddy and the wolf. All are cleverly contrived, and, as with Mr. Herford's verses, some have a moral not too obvious, but worth puzzling out. (The Century Co., \$1.50.)

AN EXHIBITION OF FINE MODERN BOOK-BINDINGS has been held at the store of Charles Scribner's Sons on Fifth Avenue, at which were shown typical examples of French, English, and American work of the present day. The French binders still very generally follow the well-known conventional styles of the past. But it must be admitted that all possible variations on the old designs have been made, and that at the middle of this century the extreme limit of perfection in execution was already attained. The books bound by Lortie, Gruel, and Marius Michel are still exquisitely finished and decorated in refined taste, but there is evidently a falling off in both particulars from the standard of thirty years ago. On the other hand, the English bindings by Zaehnsdorf, Miss Prideaux, and the Dove Bindery show considerable novelty in design, but comparative rudeness of workmanship. Of the American work shown, the examples by Mr. Blackwell, Mr. Matthews, and Mr. Stikeman compared very favorably with much of the best foreign work shown.

EX-LIBRIS.

BOOK-PLATES IDENTIFIED.

THE following information concerning the book-plates published in our October issue, for identification is kindly furnished by Mr. Henry Ernest Woods, of Boston:

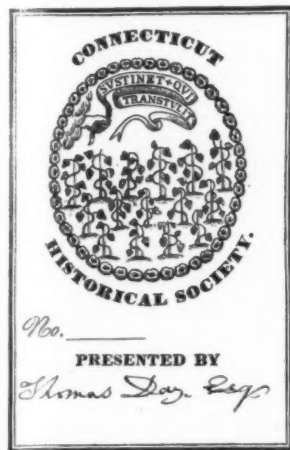
NO. 32 bears the arms, crest, and motto of the family of Palmes, of Leicestershire and Yorkshire, England. [Note.—Edward Palmes, who came to New England and settled at New Haven, Conn., in 1659, was an armiger of this family. See New England Historical and Genealogical Register, Vol. 45, p. 189.]

NO. 33. In this plate the crest and second quarter would seem to be of the English family of Ventris.

NO. 34 bears the arms, crest, and motto of the family of Craig, of Riccarton, Co. Edinburgh, Scotland.

MR. BLACKWELL'S NEW PLATES.

WE illustrate on the opposite page two new book-plates of Mr. Henry Blackwell. The first one, which he calls his "angling" plate, was engraved by Stephen H. Horgan from the design of Mr. Townsend Glover, of London, who in 1845 made his own book-plates in pen-and-ink sketches. Mr. Blackwell holds that in a library of several thousand volumes there should be a book-plate for each separate subject.



The second plate was designed and engraved by Mr. Edwin D. French. The Red Dragon and its moth means in English "The Red Dragon sets all in motion." The vignette view shows Harlech Castle, in North Wales, facing Cardigan Bay. The other view represents an old bookbinder at work. The side of the book shows a handsome binding in the Derome style. The lettering on the backs of the four books indicate the hobbies of Mr. Blackwell—bookbinding, book-plates, Welsh history, and Welsh bibliography. This plate is used for general literature.

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CHECK LIST OF AMERICAN BOOK-PLATES.

COMPILED BY HENRY BLACKWELL.

[Begun in the May number of The Art Amateur.]

Rutgers, Hendrick.....	1800.....	N. Y.....
Rutherford, John.....	1810.....	".....
Rutledge.....	".....	S. C..... Barnes & Co.
Salter, Richard, Barba-	1750.....	West Indies.....
Saltonstall, Leverett.....	1830.....	Mass.....
" Walter.....	".....	".....
" William.....	".....	".....
Samuels, James.....	1770.....	Penn..... H. Dawkins, Ph.
Sargeant, Jacob.....	1785.....	Conn..... [J. Sargeant.]
Sargent, Daniel.....	1800.....	Mass..... Callender.
" Epes.....	1786.....	"..... P. Revere.
" John H.....	1810.....	".....
" Winthrop.....	1830.....	".....
Savage, John, Philadel-	1830.....	Penn.....
phia.....	".....	".....
Savile, Bourchier Wrey,	1850.....	".....
M.A.....	".....	".....
Schenck, Noah Hunt.....	1850.....	N. J..... varieties.
Robert C., Frank.....	1835.....	Ohio.....
Schiefflin.....	1850.....	N. Y.....



OLD BOOK-PLATE BELONGING TO YALE COLLEGE.

Schiller Literatur Gesell-	1846.....	Penn.....
schat.....	".....	".....
Schoff, By the name of.....	1850.....	Vt..... [S. A. Schoff.]
Schuyler, Phillip.....	1780.....	N. Y.....
" Samuel.....	1790.....	".....
Scott, Benjamin.....	1770.....	".....
" Gustavus.....	1780.....	".....
" Henry Lee.....	1850.....	Va.....
" John.....	1850.....	Penn.....
" John, V. D. S.....	1790.....	".....
" Martin R.....	1840.....	Ohio.....
" Winfield.....	1830.....	Va.....



OLD BOOK-PLATE BELONGING TO YALE COLLEGE.

Sidney, William James.....	1815.....	N. Y..... Child.
Silvester, Peter.....	1845.....	Mass.....
Simonds, Jonathan.....	1840.....	Mass.....
Simpson, " S.....	1790.....	Penn.....
Sise, The property of Ed-	1850.....	".....
ward.....	".....	".....
Skelton, Reuben.....	1760.....	Va.....
Slight, A.....	1830.....	Mass.....
Social Law Library, Bos-	1804.....	".....
ton.....	".....	".....
Social Library Company.....	1820.....	Conn..... A. Doolittle.
" Stephen So-	1820.....	".....
ciety, Wethersfield.....	".....	".....
Society for the Propaga-	1704.....	English.....
tion of the Gospel in For-	".....	".....
ign Parts.....	".....	".....
Somerly.....	1845.....	Mass.....
Smith (anon.), G. A. (por-	1850.....	N. Y..... varieties.
trait).....	".....	".....
Smith, Hazel.....	1780.....	Mass.....
" Herckiah.....	1850.....	N. Y.....
" James.....	1810.....	N. Y.....
" Scott.....	1810.....	N. Y..... Maverick.
" Capt. John.....	1820.....	Va.....
" John A.....	1850.....	N. Y..... Rollinson.
" Adams.....	1815.....	Penn.....
" J.....	1810.....	".....
" Jonathan.....	1760.....	".....
" Nathan.....	1810.....	N. H..... varieties.
" Richard, Sharon.....	1810.....	Conn.....
" Samuel.....	1810.....	N. Y.....
" Thomas J.....	1810.....	"..... Maverick.
" J.....	1810.....	".....
" William.....	1810.....	".....
" ".....	1775.....	Mass.....
" ".....	1760.....	N. Y.....
" L.L.D.....	".....	".....
Charleston.....	1800.....	S. C.....
Smith, William P., A.M.....	1745.....	Penn..... Thomas Johnston.
Smyth, Andrew.....	".....	N. Y.....
Snelling, William Joseph.....	1840.....	Mass.....
Spaight.....	".....	N. C.....

MR. EDWIN D. FRENCH began engraving book-plates less than a year ago. In this short time he has made over two dozen plates, besides the large, handsome one for the Grolier Club, and the invitation card of The Metropolitan Museum for the opening of the new wing.

UNKNOWN PLATES.

INFORMATION is wanted concerning the book-plates 38, 39, 40, and 41. Subscribers desiring the identification of specimens in their collections will please consider themselves at liberty to use our columns for that purpose. Great care will be taken of plates entrusted to us for reproduction, and they will be returned to the owners in as good condition as they reach us. By this means of presenting facsimiles of originals, we are confident that identification of unknown ex-libris will be much easier than by mere descriptions of the plates.

A LITTLE display of rare early printed books was recently made at the Grolier Club. The books shown were selected from a valuable library presented to the club by Mr. David Wolfe Bruce, and the special point of the exhibition was to put in evidence the earliest printed references to the invention of printing.

THE London winter exhibitions by Messrs. Boussod, Valadon & Co. are to include one of the paintings and drawings by Mauve, and a collection of Japanese prints of Utamaro, "the most remarkable of the artists of the East."

THE famous firm of London auctioneers, Christie, Manson & Woods, is not to become a limited liability company, as has been reported.

THE Prince of Wales is a collector of pipes; the Czar of postage stamps and the eggs of birds of prey; Emperor William collects autographs, as do also the Kings of Sweden and Roumania. The Queen of Italy's passion is for gathering in shoes and gloves that have been worn by sovereigns of the past and present. She has shoes of Mary Stuart, Queen Anne, Catherine of Russia, Marie Antoinette, and the Empress Josephine.



No. 38.



No. 39.



No. 40.



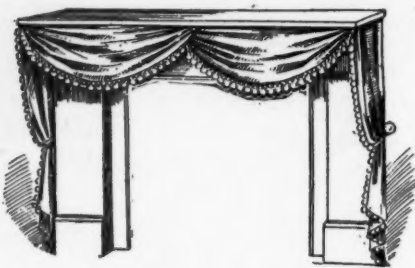
No. 41.

CORRESPONDENCE.

WATER-COLOR PAINTING.

B. J.—(1) For drawings in monochrome it is worth while to experiment with burnt umber and white, instead of black and white. Delightful grays and middle tones are to be had by this combination. (2) The chief difference between "gouache" and "water-color" proper is that in the former the artist may have a colored background upon which he puts the lights in successive layers, while in "aquarelle" (or water-color painting), working upon a white ground, he reserves the white for the lights of the picture, and instead of putting on the colors in successive layers, he washes them. In gouache he uses body color, such as Chinese white, giving solidity to the tints, but at the sacrifice of delicacy and transparency, in which lies the great charm of a water-color.

READER asks: "Are there not two kinds of water-colors? Is the difference in the paints themselves or the way they are handled?" There is only one kind of pigments, broadly speaking; but there are two recognized ways of using them: (1) as transparent washes on white paper, which is left unstained for the lights; (2) mixed with a body color (Chinese white), which



SIMPLE ARRANGEMENT OF DRAPERY FOR A MANTELPIECE.

Suggestion for our Correspondent, Mrs. A. R.

renders them opaque and fit to use on tinted paper; the lights in this case being loaded on.

COURTNEY.—As gouache colors dry quickly, you must progress quickly, if they are to blend naturally one with another. The tone of a freshly laid color differs greatly from that which it will have when dry; hence the great difficulty in painting over any part of the work, to make it match with the rest. Retouching, then, is hazardous. Generally speaking, if a picture is not fairly successful at the start, it is better to begin anew than to try to make anything out of it.

AQUARELLE.—German Chinese white, put up in little bottles, hermetically sealed, is considered the best; but, like all other preparations of the pigment, it dries rapidly, and if much use is not made of it, half of the contents of a bottle are sometimes lost by hardening. This loss can be avoided if, every time the bottle is opened, a few drops of a solution of gum-arabic are let fall into it some minutes before using. This small quantity of liquid is sufficient to moisten and soften at least the surface of the mass, so that it can be taken up with the brush. If needed in quantity, the hard pigment must be taken out with a penknife and rubbed down with gum water on the palette.

S. D. D.—(1) Any of the water-colors may be used for gouache work by simply mixing with the transparent ones sufficient Chinese white to overcome their transparency and render them opaque. (2) To paint in gouache is to paint in opaque colors; the tone of the ground therefore is almost a matter of indifference; one can use the ordinary Whatman and other drawing papers, blue or gray cartridge paper, or even brown wrapping paper or pasteboard. And as the tone of the ground does show through a little, it is the painter's part to adapt it to his work, to use a gray paper for a cold effect of sea and sky, for example, a dark brown paper for a gloomy wood interior or rocky landscape, a straw board for a bright, sunny, warm afternoon effect. Mr. F. Hopkinson Smith, a master in the use of opaque water-colors, carries out this idea to perfection. His paper often serves for three fourths of his picture.

DRAWING AND PROCESS REPRODUCTION.

READER asks: "In pen-and-ink drawing, is there paper, pen, and ink especially for that; or is it only ordinary writing ink and pen?" Any smooth white paper will do and any pen one can use freely. The only requisite in the ink is that it shall be absolutely black, and that ordinary writing ink never is. It is more or less *bluish*, which is unsuitable for photographic purposes.

L. M.—Free-hand drawing means drawing without any other measuring than the eye. The draughtsmen in an architect's office or an engineer's office who make plans, use squares, dividers, and inch rulers, and make their drawings to a "scale," are called "mechanical draughtsmen;" but the men who put in architectural ornaments without rulers, and wash in sky effects, foliage, etc., are the free-hand draughtsmen. The artist who sketches from life and nature does so "free hand." Designs are frequently made for oil-cloth and sometimes for wall-paper consisting entirely of geometrical designs. These are made with the dividers or compass. But all floral designs, etc., are made free hand.

OLD READER.—It is unnecessary for your purposes to know the details of the photo-engraving processes. All you need to care about is your drawing, which you should make on white bristol-board or smooth drawing paper, with very black ink and a steel pen, being careful to have no gray lines or "wash" effects, for they would not come out well. Your drawing will be photographed upon a plate of prepared gelatine, and the blank spaces between the lines of the drawing will be eaten away by acids, leaving the actual pen-marks clear and distinct in high relief. This plate is then hardened by another bath of chemicals, and a metal cast or electrotype is taken, from which your illustration will be actually printed with the type of the magazine in which it is to appear.

"STUDENT."—(1) It is folly to think of "making a living by illustration" if you cannot draw well. (2) There is an illustration class for pen-and-ink drawing, under the instruction of Mr. D. C. Beard, at the New York School of Applied Design for Women; but you would have to pass a preliminary examination before you could enter it. You would be required to submit for approval (1) a drawing from a group of objects, (2) one from the (elementary) antique, and (3) one from the cast or life.

If you lacked the requisite knowledge of these branches of drawing, you would be advised to study them at the Metropolitan School of Art, where they are taught by Mr. J. Carroll Beckwith and Mr. H. Siddons Mowbray.

A. J. C.—There is no special book of instruction for humorous drawing in the style you speak of. Hints for acquiring the technique of pen drawing are given from month to month in *The Art Amateur*, and we are always glad to answer special questions on the subject. An English handbook on pen drawing for illustration has been written by Henry Blackburn, but we have not seen it. Joseph Pennell's sumptuous work, "Pen Drawing and Pen Draughtsmen" (Macmillan & Co.), is first class, but is perhaps something more elaborate than you need. The price is \$15. A less complete but interesting book is the English publication by E. G. Harper "Drawing for Reproduction" (J. B. Lippincott & Co.) Price \$2.50. Among the Winsor & Newton series of art handbooks is one on "Pen Drawing" by a Mr. Robinson, which may answer your purpose. You can order it of any artist material dealer. It costs 50 cents.

PASTEL AND CRAYON.

E. G. B.—Buy the softest crayons, except for sharpening up. If your color is too heavy, wash-leather dabbed on will take it off, but do not use bread.

M. C.—To remove spots of mould from a crayon portrait try applying a hot iron to the back of the paper, or place the portrait in the sun for some time. We know of nothing that will restore the paper if the mould has penetrated. Crayon portraits should not be kept in a damp place.

ORTECRAYON.—For charcoal drawings a very good fixative is made of a solution of isinglass in spirits of wine in warm water. Take half an ounce of the whitest isinglass, cut it in small shreds, and put it to soak overnight in a pint of water; next day plunge the vessel in a larger one full of hot water and place it on the fire, or near enough to keep the water hot, without boiling, for three quarters of an hour. The isinglass should be stirred from time to time with a clean piece of wood. When it is dissolved, pass the solution through a clean piece of linen to filter it, and when cold bottle it for use. When needed for use pour a little into a saucer and add an equal quantity of spirits of wine. This fixative is also recommended to us for pastel drawings.

H. P.—(1) After the light rubbing is done, the delicacy of the tones is restored by means of crisp touches. (2) The method followed for "pastel frotté" (i. e., rubbed) is as follows: After having outlined the subject with red or black crayons, the shades are marked off with a stump and Sauce crayon; then the crumbled pastel is rubbed lightly on to make the tint. The nostrils, eyes, mouth, hair, and eyebrows are accented with half-hard pastels; the last touches are hatchings with the half-hard pastel, lightly accented. This, with the fine dotting which finishes the work, gives warmth to the tone and drawing. The best paper for this kind of pastel is parchment paper of a light shade. The stumps may be cork, gray paper, or elder-pith.

THE COLORING OF PHOTOGRAPHS.

S. P. S.—(1) The professional painter of such photographs, we are bound to tell you, uses no other "preparation" than saliva, running his tongue over the surface of the albuminized print until it is covered. When the surface is dry it is ready for him to work on. (2) There is no "secret about the process of gold backgrounds for photographs." It is very simple. Coat the background with thin mastic varnish, and while it is "tacky" powder it over with fine gold bronze. The outline of the figure must be followed with care. When the varnish is quite dry, remove the superfluous gold powder with a brush. (3) Water-colors are generally used. (4) An extremely useful background for suits either a ruddy or a delicate complexion is warm gray, rather blue or greenish in quality.

H. H.—Note our answer to S. P. S. For the light, warm gray recommended for a background you will need a combination of white, yellow ochre, cobalt, raw umber, and light red. Experiment with the colors on a piece of paper or bristol-board before applying them to your photograph—you will then get just the tone you want. Take a little Chinese white to begin with; add yellow ochre and then blue. Having now a green, mix a little black and red until the proper shade is reached. More black will dull the color until it is sufficiently gray. Madder lake will enrich the tone if used carefully.

CHINA PAINTING.

NEW SUBSCRIBER.—The best for your purpose are the "Matt Wax Colors for the Royal Worcester Style of Decorations," prepared by Grünewald & Busher (331 Wabash Avenue, Chicago). They are ground very finely and used exactly like the gouache colors, but they can be used on table ware, not being affected by frequent washings nor marred by coming in contact with knives, spoons, forks, and the like, as the gouache colors are.



SIMPLE ARRANGEMENT OF CURTAINS FOR A CHILD'S COT.

Suggestion for our Correspondent, "B. L."

WICHITA.—As a general text-book for your club, we would recommend "The Ceramic Art," by Jennie J. Young (Harper & Bros.), a profusely illustrated and clearly written work. There is a useful little dictionary of "marks," by W. H. Hooper and W. C. Phillips, published by Macmillan & Co.

B. P. Y.—A hand-rest is made of thin wood, about eighteen inches long by two or three inches wide, to each end of which is glued a small block, which will raise it two or three inches high.

R. P.—You will find the answers to all your questions in the article on "Raised Paste," by Mrs. Anna B. Leonard, in the present issue.

F. J. S.—We repeat the directions for grinding gold which we gave in the August issue: On a perfectly clean glass palette empty a dollar's worth of powder gold. Add to the gold just enough fat oil to hold the mass well together without making it very wet; add turpentine ad libitum. Grind for an hour, more or less, until all the particles seem thoroughly incorporated. Keep the mixed gold on a glass or china palette or slab. In removing the gold from the glass palette on which it has been ground, a clean, flexible steel knife may be used if desired, but never grind it with a steel knife. The grinding may be done with a glass muller in a shallow glass dish, if this is preferred to a flat palette.

Y. C.—A rule that is absolute for the first firing is to have no sharp lines anywhere—no hard outlines; you can put them in afterward, but you cannot get them out. In fact, always keep outlines soft. Let everything melt into the background. Always soften strong color with a gray, if it be ever so little.

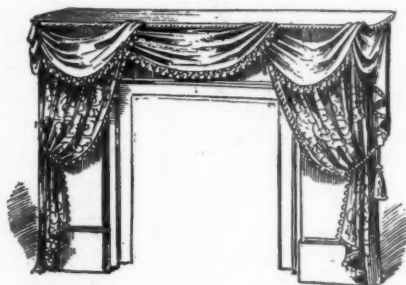
J. P. L.—Large plates, plaques, and slabs fire better if they are stood on edge in the kiln, instead of being stacked.

L. B.—(1) Pearl gray and apple green fire with a high glaze, and in combining them with other colors this fact should be remembered. Both these colors are often chosen especially for this valuable quality, which they lend to other colors associated with them. (2) Purple and carmines used pure are the most satisfactory when subjected to but one or two firings.

SUNDRY QUERIES ANSWERED.

G. S. M., Brooklyn.—The diagram you sent some time ago with directions for making a camera obscura for the use of artists has been mislaid. Will you be so kind as to send it again?

MRS. F.—You should clean your gilt frames with lukewarm water and a non-alkaline soap. First remove the



SIMPLE ARRANGEMENT OF DRAPERY FOR A MANTELPIECE.

Suggestion for our Correspondent, Mrs. A. R.

dust with a dry cloth, then rub gently with a cloth dampened in soapuds. Dry again with cotton, rubbing to bring out the lustre.

MISS E.—A mixture of materials is occasionally employed by artists experienced in making quick sketches, but it is not to be recommended to students under any circumstances. Pastels should not be used, as a rule, with plain black crayon.

BEAUVAIS.—(1) Never use white in the flesh, or you will lose the charm of transparency; it is, however, often necessary to apply it for a sparkling light in the eyes. (2) Do not be afraid. No injury is likely to be done to the texture of the canvas by the use of the knife for the high lights if the directions we have given are followed. The color can be removed without difficulty. The knife should be rounded at the end of the blade. An ordinary penknife will do—be careful that it is not too sharp. Hold it by the blade, and let the edge come in contact with the canvas just where the blade begins to round off. Take off the color very gradually, so as to blend the high light properly into the lighter tones. But it is not only for the high lights that the knife may be used. If skillfully employed, it is invaluable.

B. J. F.—(1) Miniatures of the more modern kind executed upon ivory or porcelain are, properly speaking, aquarelles, because the white of the background is preserved. The famous French and Italian miniatures of the sixteenth and seventeenth centuries were executed in egg, glue, oil, or enamel. (2) Very likely. The term miniature was also written "mignature," because it was supposed to come from the old word "mignard," tender, sweet, or "mignon," elegant and delicate.

L. B.—If you read the articles published in the April and May issues of the magazine you will get the information you desire on "Modelling in Clay."

S. T. B.—There is a free evening class in architectural drawing for women at the Cooper Union. For admission, address your application to Mr. L. C. L. Jordan, assistant secretary.

KANUCK.—The representation of the scarlet coat of your sitter is a difficulty such as has troubled many a clever painter. The actual color of the British uniform is a sort of yellow mixed with vermilion. The way to get over the trouble is to make the coat quite a different red. A noted Royal Academician recently confessed that that is the way he had to meet it on a certain occasion. He said, truly, that people's notions about color are in general very vague; if a red coat is really red, they are satisfied.

C. P. J.—(1) The deep red of the Jacquemont rose is painted with vermilion and carmine mixed; half tints with crimson lake, raw umber, and a little carmine; outside of the petals with crimson lake; deep shades with carmine and bone brown, or sepia, or a little black with the carmine; high lights with rose carthame and vermilion. (2) Chinese vermilion, which has a carmine tinge, is, at least, when mixed with white, far more durable than carmines or lakes.

SUBSCRIBER.—Definitions are snags prudent people are prone to steer clear of; but here is a second-hand, a fascinating definition we came upon some time ago which may please you. Unfortunately we cannot remember the author of it: "Art is something besides imitation of the real; it is a beautiful fiction that gives us the mirage of truth, upon condition that our soul shall be the accomplice of the falsehood."

"DOCTOR."—Any one who can draw in pen-and-ink can with practice succeed in executing etchings equal to his pen drawings, with the added advantage of being able to multiply fac-similes of his sketches for the benefit of friends. It may be added, however, that as an etching would be a more pretentious gift than a pen sketch, it is very necessary that the etcher should be no novice in drawing. The true way is to etch, as one should draw, directly from nature; but this implies no little knowledge.

HOW TO FRAME OUR COLOR PLATES.

H. J., B. F. T., AND OTHERS.—Each study looks best framed as the original would be. For an oil painting fac-simile, use a gold mat coming right up to the picture; add a heavy and fairly elaborate frame of solid gold and no glass; but a coat of varnish on the study itself. For water-colors in gouache, use a similar frame not quite so heavy, with a glass; this needs no varnish. Pure water-colors look well in white frames, with white mounts. Silver frames also suit them sometimes. As it is our aim to make our color-plates fac-similes of the originals, persons framing them should treat them as if they were the veritable paintings. For those after oil paintings, it is best to mount the study on a canvas-covered stretcher; for water-colors, a very thick cardboard will answer the purpose. In either case use thick flour paste, and upon either wood or cardboard be careful at the same time to paste equally thick paper on the back of the mount. For the flower study given this month, use a gold mat and a simple gilt moulding. A white mat would make the pansies look almost black.

NOTES FOR CHINA PAINTERS.

THE "Avalon porcelain" clocks in plain white for amateur decorators have met with extraordinary success. A hardly less fortunate hit has been made by the manufacturers (Haynes, Bennett & Co.) in their brass tables with porcelain tops for decorating. It is a wonder that this idea was not thought of before, for some of the most beautiful examples of old Dresden and Sèvres painting were on such surfaces.

A TRAY, full of what looks like bisected eggshells, to be decorated, to hold the family breakfast eggs, is another favorite with china painters this season. Each half shell is attached to

the tray, and it would seem as if it would take very little to knock it off; but this does not appear to be the case. We recently saw some decorated specimens fresh from the Wynne kiln, and they were perfect, as was indeed everything else from the firing.

THE Wynne kiln, although now kept going chiefly with ordinary overglaze work, was especially built for firing underglaze, which, by the way, we are glad to notice is becoming more and more popular with amateur decorators. The experiments with the new kiln have been attracting much attention on the part of devotees of the art, especially those living in New York and Brooklyn. It is pleasant for us to be able to say that they have been entirely successful. Not only is the kiln of the Misses Wynne (beneath the sidewalk of 65 East Thirteenth Street) the only portable kiln east of Cincinnati that can be used for firing underglaze ware, but it is the only one of its kind in this country. The heat is generated from gas drawn directly from the pipes in the street. It is a beautiful sight, this powerful little furnace in full blast. Instead of being built wholly of brick, as would seem essential for the "grand feu," the kiln, at first sight, seems to be of iron. But, of course, the metal is restricted to the outside of the cylinder; between it and the actual mason work is a partition of asbestos, but for which the iron would curl and melt like glass. About four hours suffices for firing overglaze work, but it is fully twelve hours before you can drain the kiln for underglaze. For the latter there will be a firing only once a month for the present.

A SUCCESSFUL PICTURE EXHIBITION.

THE Eleventh Annual Exposition of the St. Louis Exposition and Music Hall Association, which closed October 20th, was the most successful, in point of attendance, in the history of the Association. The Art Department, concerning which an article appeared in the October number of *The Art Amateur*, seemed to be much appreciated. Thirty-three pictures were sold for \$8375—a remarkable record for St. Louis, upon which we congratulate Mr. Charles M. Kurtz, the enterprising art director. The sales included "Beach at Scheveningen," by Mesdag, \$2500; a pastel by L'hermitte for \$375; three pastels by Zandomenighi for \$250 and \$150 and \$100 respectively; two water-colors of Venice by F. Hopkinson Smith for \$400 and \$300, and pictures by F. K. M. Rehn (\$350), Maria Brooks (\$225), Leonard Ochtman (\$225), Livingston Platt (\$200), Walter L. Palmer (\$200), Annie L. Gregory (\$300), Maud Stumm (\$45); two by D. F. Hasbrouck (\$125 each), E. M. Campbell (\$60), H. S. Stevenson (\$125), F. O. Sylvester (\$60), C. W. Eaton (\$60), Patty Thum (\$35), F. E. Bartlett (\$35), Walter Blackman (\$500), and Annie T. Shands (\$50).

It is probable that two more paintings will be added to this list—viz., Von Uhde's "Sewing Bee in Holland," valued at \$3000, and A. J. Conant's "Portrait of Dr. McCosh," valued at \$1500.

A subscription has been started for the purchase of the Von Uhde for the St. Louis Museum of Fine Arts, and the members of the Princeton Club, of St. Louis, have organized a subscription for the purchase of the portrait for the Club. It is almost certain that both pictures will remain in St. Louis.

THE seventh annual fall opening of the Artist-Artisan Institute took place at 140 West Twenty-third Street on November 2d. There was an interesting display of pupils' work in modelling in clay, oil painting (landscape and still-life), drawing in pen-and-ink and crayon, and designing of book-covers. There are classes in wood-carving, china painting, and architecture. The Institute is directed by the able and energetic principal, Mr. John Ward Stimson, with the aid, among others, of Mr. Walter Shirlaw, Mr. F. W. Ruckstuhl, Mr. George Wharton Edwards, and Mr. Harry Seymour Barnes.

THE ST. LOUIS SCHOOL OF FINE ARTS has this year a larger number of students than ever before. The painting classes, under the direction of Charles F. von Saltza, Edmund H. Wuerpel, and Edward M. Campbell, are doing exceptionally good work. No art school in the East can show better results than the St. Louis School.

THE PITTSBURGH EXPOSITION this year had a creditable art exhibit, from which a single picture was sold—a landscape by George Hetzel, of Pittsburgh.

DURING this winter, a series of special exhibitions will be held at the St. Louis Museum of Fine Arts, in which groups of paintings by certain American artists will be hung in a new gallery which will be specially set apart for the purpose. A competent person will be in attendance, and efforts will be made to effect sales.

At the Philadelphia Academy of the Fine Arts schools, Mr. Vonnob resumes the instruction of the classes in drawing and painting from the head, Mr. Newman that of still-life and drawing and painting from the figure, and Mr. Robinson teaches the classes in water-colors. Mr. Anshutz again has charge of the students drawing from the antique, and Mr. Grafly of the modelling class.

THROUGH a printer's error, the title of one of the flowers shown in the November number of the magazine was given as "Casimir;" it should have been "Cosmos."

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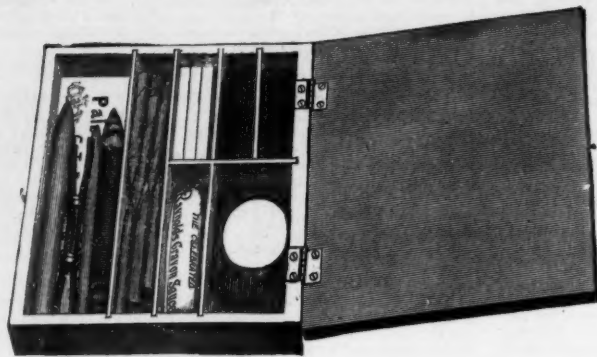
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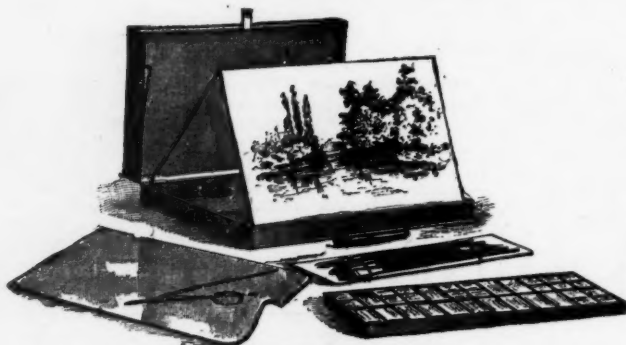
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